SCREEN RADIO MUSIC STAGE

VARIETY

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B'WAY CUES BRITISH STAGE

B.O.s for Ice Shows Getting Hotter; $5,000,000 for 'Follies,' 'Icecapades'

Hitting a new high in popularity, ice shows booked into the nation's arenas are heading for record grosses, and on the basis of b.o. receipts already chalked up, are far beyond the coin intake registered at this time last year.

Currently touring are 'Ice Follies of 1944,' the Roy Shipstad show, which just wound up a five and a half week run at the Pan-Pacific Auditorium, Los Angeles, and 'Icecapades,' which recently closed an engagement at Madison Square Garden, N. Y., and is now playing the Arena, Philadelphia. Despite the off-season September booking into Madison Square Garden, the latter show in 19 days grossed upwards of $200,000, which was 20% better than last year's gross.

However, top interest in the ice shows is being manifested on the road, particularly on the Coast, with both the Shipstad show and 'Icecapades' headed for total season's grosses estimated at $5,000,000, representing a $1,000,000 increase over last year. 'Ice Follies,' which opens at the Arena, Chicago on Friday (3), garnered grosses of approximately $90,000 a week in its L. A. engagement. Total haul for the L. A. run bettered $500,000, largest gross ever hit by a show in a single run. Final week's gross went to $100,000. Throughout its summer engagement

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MRS. WM. FOX BUYS UP PATENTS FOR POSTWAR

Mrs. William Fox, wife of the founder and former head of the Fox Film Corp., is buying up patents of all kinds as a post-war investment, according to insiders.

She has special representatives who contact inventors receiving patent okays from Washington. These are published each month in a patents journal, together with specific information as to the nature of the patents.

Here's a Ripley: Charges Camp Shows Too Sexy?

Washington, Nov. 2.

Is the type of entertainment now being offered to Army camps in this country by live talent too bawdy and raw? 'Army Times,' a weekly journal circulated in the camps, thinks so in an editorial called 'Let's Keep It Clean, Hollywood!' Why only Hollywood is selected for the rap is not made clear but the editorial in the current issue comments:

'Unfortunately, the soldiers' use of the picturesque Army profanity has been misinterpreted by many Army show entertainers. Again it may be that the wide publicity given pin-up pictures has given an unfortunate twist to the entertainers' thinking, as many have perverted ideas that the

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Negro Bands Getting Big Play on B'way

There are more top-notch Negro orchestras on Broadway currently than at any previous time. Duke Ellington, at the Capitol theatre for the past couple weeks, was joined last week by Louis Armstrong, who opened at Loew's State, and Lionel Hampton and John Kirby, who opened the same night at the Famous Door. Don Redman is at the Cafe Zanzibar.

Count Basie replaces Armstrong in the lineup Friday night (5) when he opens at the Lincoln hotel, N. Y., his first major hotel job in the city. Armstrong closes at the State today (Wed.).

Overseas Press Club Thoughts Cue Early Peace

Recent discussions among members of the Overseas Press Club reflect conviction among many former European war correspondents that the curtain is likely to ring down upon the European theatre of military operations in the near future. Several have stated that they would not accept assignments in the western battle areas for the reason that the conflict may soon be over.

National magazine executives, meantime, also envisaging possibility of a sudden cession of hostilities (pointed up over the past weekend by Britain's Ambassador to the U. S., Lord Halifax), report that most of the important advertising agencies are not prepared with any 'peace' copy. As a result a sudden drop in national magazine advertising is anticipated pending readjustment of schedules.

It is reported, however, that some agencies have been preparing copy to take care of a transition from war to peacetime advertising.

Hold That Thirst

Liquor retail stores in New York and nationally are no longer remaining open all evening for that stray drunk in the night. A 7 p.m. shutdown is the rule as a means to conserve booze stocks.

The film bunch around Gotham, incidentally, is starting to worry plenty about Xmas booze, finding that their usual multiple caseloads can't be filled, which means that the press, vendors, etc., who usually receive wet goods for the holidays, may be a bit dry this semester.

ENG. AUDIENCES TAKE TO U.S. PACE

Yank Tempo Sets Post-War Pattern for Legit and Vaude Producers Who Find British Public 'Likes 'Em Hot'

U. S. TALENT FAVORED

The theatre in Great Britain in recent months has been going through a period of transition out of which is emerging an Anglo-American flavor that's keyed in tempo and appeal to Broadway and Yank audiences. U. S. showmen, returning from England either as performers, as administrators in guiding USO-Camp Shows activities at British bases, or in other show biz capacities allied with the war effort, report it as the first clear evidence of the manner in which the British theatre pattern is shaping up for the post-war era.

It's a pattern, they report, in which the American influence and approach to show biz methods has already left its deep imprint. They see, too, in

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Juve Delinquency Spawns A 'Teenster Nitery in Pitt

Pittsburgh, Nov. 2.

First private move locally in followup to Hearst papers' campaign against juvenile delinquency is a 'teensters nite club, operated on Saturdays only by Jack Sullivan, former manager of the Tommy Carlyn band, in association with Brentwood Junior Women's Club, members of which act as chaperones.

Admission charge of 25c is to pay for rent of room and jukebox, with soft drinks sold to the young customers at cost. It's a non-profit venture, Sullivan and Brentwood women donating their time. Former by day is a salesman in a downtown department store.

Project naturally has the enthusiastic backing of the local Hearst sheet, the Sun-Telegraph, and flock of other neighborhoods, in addition to Brentwood, are plotting similar ventures. Operation may be extended to include Friday night as well.

First few weeks of the Teen Night Club drew overflow crowds of youngsters.

SHERMAN WAS RIGHT!

Modistes to the swank set, who have been stymied through inability to get former imported fabrics due to the war, are eyeing show biz costuming as a lucrative field to keep establishments running until post-war.

'Four Freedoms' Film Cycle Augurs Pix Role as Postwar Social Force

A cycle of films to be patterned on the theme of 'The Four Freedoms,' and which is regarded as the lead-off gesture in an ambitious program mapped by the industry to project itself into the post-war picture is now in process of formulation. Setup would be an important force in the social and economic reconstruction that will come with peace.

Tied in with the program is a move by the studios to establish shorts in the post-war era as a new and vital medium as the industry's contribution in helping to solve the manifold readjustment problems. Some of the industry toppers express themselves as so enthused over the potentialities of shorts that this type of film looms to them as portending an era that may well spell the doom of double features. As one film topper put it: 'The close of the war will bring sober and receptive audiences into the theatre, and because the shorts will deal with topics uppermost in their minds and vital to every-day living, they'll become an integral part of picture fare. And when you consider that the 10,000,000 servicemen who will return to civilian life will have already been introduced through Army orientation pictures to this simple but serious and expressive subject presentation, it's understandable that the post-war, reflective shorts will have

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'Porgy' in 7 P.M. Show At Roanoke to Meet Train

Because there's only one train nightly out of Roanoke, Va., to Raleigh, 'Porgy and Bess' will play a dinner show on the second night of its two-day engagement at the Roanoke Academy of Music, Nov. 16. Instead of the usual 8:45 curtain, the show will begin at 7 p.m., to allow for a 9:30 closing and sufficient time for haulage so that the midnight Roanoke-to-Raleigh special can be met.

It's believed to be the first time that a legiter has been forced into a supper show run because of transportation exigencies.

'Porgy' plays Raleigh on following night.

Legit Mgrs. See Theatres Ruined By Tax Boost

Managers envision virtual ruination of the theatre if the 30% tax is placed on admissions, as was planned by the House Ways and Means committee. Original proposal for the high impost was modified during the committee's deliberations, then placed back again with the result that a managerial delegation again visited Washington late last week, with evident success, it being announced Tuesday (2) that the admission levy was dropped to 20% or double the present take.

Admission taxes have been saddled upon show business since the last war, the present 10% nick having

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WHITEMAN-DINAH-BING CONCERTS TO PLUG FUND

Series of gala concerts featuring Paul Whiteman, Dinah Shore and Bing Crosby being planned by Abe Lastfogel of USO Camp Shows, proceeds to go to the National War Fund. Concerts would be given throughout the country at four or five key cities, probably between Nov. 20 and Dec. 1.

Lastfogel, now on the Coast is making arrangements for the trio.

'War Comes First,' Says USO, Calling Beefs on Overseas Setup Unjustified

USO-Camp Shows execs, answering criticism of ineffectual operation of its program at North African and Mediterranean bases, last week cited the impossibility of making any radical changes in its overseas setup, contending that 'the military phases of operation come first—the rest is secondary and must not interfere.'

Stars returning from the North African and Sicilian war zones claim that the USO-CSI overseas program suffers because under its present operation not nearly enough of the Yank fighters are being reached; that frequently they come to a base where their arrival has been entirely unheralded, hence no preparations were made to allow for a maximum turnout, and that frequently they find themselves playing to a mere few hundred after being notified in advance of audiences numbering several thousand.

Camp Shows execs maintain that any such criticism is premature, prompted by a lack of knowledge that doesn't take into consideration the military phases of the war's conduct at the bases specified. They argue that, unlike the situation that obtains in England, where it's possible to maintain a regular circuit of camp shows and reach the anticipated soldier audiences, the campaign in the Mediterranean war zone provides for a succession of secret maneuvers and constant shifting of troops that obviously doesn't take into consideration a performer's hurt feeling when, in anticipation of an audience of 20,000, he finds upon arrival only 500 are there, because the others at the last minute have been ordered into combat. 'Such movements are secret; none but the top command knows of the operation, so why should they pass on the word in advance to special services or a USO entertainer,' it's pointed out.

'Furthermore, when a star or any USO troupe is skedded to make an appearance, a cable is sent ahead. Frequently, there's a bottleneck on such messages, particularly since more vital cables pertaining to troop operations are given priority. Hence it's understandable why the performers arrive at their next stop before their message, and are unheralded. These are the things that must be considered in attempting to develop our overseas program. And these are the things that don't appear on the surface and leave the entertainers confused and baffled. The fact remains CSI is endeavoring in every possible way to carry out the program with maximum efficiency.'

BEN BERNIE ESTATE ESTIMATED AT $500,000

Estate of Ben Bernie, who died in Beverly Hills, Oct. 20, will approximate $500,000, that sum including a life insurance policy for $250,000. The beneficiaries include his widow Dorothy (Wes) Bernie, Mrs. Rose Harris Roblein, the ole maestro's first wife, son Jason (in the Army), his brothers, H nan, Jeff and Dave, also five sisters. Estate also includes annuities, one of which would have assured the immensely popular actor, radio humorist and bandsman $21,000 annually.

Impressive funeral services were conducted at Temple Rodelph Sholom, N. Y., last Thursday (28) which were attended by prominent members of the profession. Rabbi Louis I. Newman conducted the services which included a eulogy by Bill Brandell, g.m., the Friars.

Widow remains in N. Y. until next week, then returns to the Coast to close up the Lupe Velez house in Bevhills she has under lease. Herman Bernie, g.m. for his famed brother, leaves for Hollywood Friday (5) as does Pvt. Jason Bernie, who is on furlough.

Todd Heads Friars

Michael Todd is the new Abbott of the Friars, succeeding the late Ben Bernie. He was nominated about four weeks ago, being named unanimously prior to Bernie's passing and was inducted last week without announcement. Lou Walters was elected Dean and J. C. Flippen reelected Prior.

New directors named for two years: Harry Delf, George Kelly, Ken Kling, Michael Myerberg, Irving Tishman.

Another N. Y. Nitery Prop. Into Legit Production

Another New York nitery owner, Dave Wolper of the Hurricane, joins Billy Rose and Lou Walters as Broadway producers. Wolper, who has financial backing in 'Early to Bed,' bought the option on Bud Pearson and Les White's 'Too Hot for Maneuvers' last week, and is currently looking for a director. Production will be staged with Harry Delmar, production manager of USO Camp Shows.

Wolper will be assisted by Phil Waxman, lawyer who just resigned from ASCAP's legal dept.

Fidler Defies Blue, So Again Gets Cold Mike

Hollywood, Nov. 2.

The Blue's bad boy is kicking up his heels again. Not content with feuding with the big studios and making faces at its stars, James Marion Fidler has tweaked the nose of his network bosses here on the Coast.

Week ago Sunday on his underarm deodorant broadcast, the Blue's script-scanner, Dorothy Brown, detected something about Bette Davis that seemed to her in bad taste. As

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DANNY KAYE 4F, ASKS TO ENTERTAIN OVERSEAS

After missing shows for three days at the Roxy, N. Y., where he is currently headlining, Danny Kaye was adjudged 4F Monday night (1) after a thorough overhauling at Governor's Island, N. Y. He was out of the Roxy Saturday, Sunday and Monday but returned for his Tuesday shows. He went to the isle from the N. Y. induction center for a more thorough checkup and among the salients which deferred him was a congenitally bad back. Kaye is married to Sylvia Fine, writer of his material.

As soon as he was given 4F the comedian phoned Abe Lastfogel, president of USO-Camp Shows, in Hollywood and requested he be sent overseas immediately. Kaye stated he'd guarantee that Leo Durocher, the Dodgers manager, will accompany him and that 'between us, and a strolling accordion player we'll bring entertainment to the boys anywhere you send us.'

It has long been Kaye's ambition to go offshore to entertain U. S. and Allied troops abroad, but his uncertain draft status stymied that.

Walter Nielson, trick cyclist, filled in Kaye's time on the Roxy bill and will perform a like service for Beatrice Kay who left the show yesterday (2) because of prior commitments.

71st WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1943"
El Capitan Theatre, Hollywood, Cal.

"While we are all engaged in the grim and serious business of fighting a war there is a real need for entertainment and laughs. It helps us to relax and relieves the wartime mental tension. 'Blackouts' definitely serves that purpose, and has made a valuable contribution toward maintaining high morale among civilian and military personnel in this community."

FLETCHER BOWRON,
Mayor of Los Angeles.

Ritz Bros. Get Equal Billing With Pic At N. Y. Roxy, Plus $8,500 Wkly.

Roxy, N. Y., has set the Ritz Brothers for show starting Nov. 17. They will come in on top of the 'Cafe Society' unit previously set, but without Hazel Scott, who must fulfill prior commitment with the N. Y. Paramount. Latter took the Hazel Scott matter to Petrillo, inasmuch as she is a member of the AFM, and Petrillo nixed the Roxy deal.

Ritzs' deal is unique in view of its terms. Contract not only calls for $8,500 per week, but gives the Ritz boys 80% of the stage show billing and equal billing with the deluxer's film, 'Guadalcanal Diary' (20th).

A. J. BALABAN NOW INTO LEGIT PRODUCTION

A. J. Balaban, director general of the Roxy theatre operation for 20th-Fox, who has run the gamut of all branches of show business, from pioneering picture house presentations to film production, may emerge as a legit producer this winter. It will be via a setup comprising Stella Unger, authoress-news commentator, Joan Alison (who wrote the WB film, 'Casablanca') and Alec Templeton, the blind pianist-radio star who will debut as a composer.

Balaban brought the three together in what he calls 'the most exciting new writing combination since DeSylva, Brown & Henderson.' And whether or not he will be the formal presenter of their first musical comedy, tentatively titled 'Tea Tray in the Sky,' he will direct their business destinies.

Templeton has cancelled his concert bookings to concentrate on the show, and both Miss Unger and Miss Alison, who have been on the Paramount and WB lots, have likewise eschewed contract commitments to be free for the stage writing chore.

Soldier-Back-for-Job Problem Gets First Test in H'wood Cartoonery

Hollywood, Nov. 2.

A femme employee at the Leon Schlesinger studio, who was discharged to make room for a returning soldier, has been ordered reinstated by the U. S. Conciliation Service on an appeal for a decision lodged by the Screen Cartoonists Guild. The decision awarded the girl full pay for the week she did not work following her discharge.

The verdict will be of great importance in other communities when the flood of returning servicemen start calling around at their former places of employment to be put back to work. Cartoonists took the stand they were glad to see the soldier back on his old job but declared the girl should be kept on the payroll even in a lower classification where a job is open. The decision was handed down by U. S. Commissioner Livingston.

MCA Buys Into First Legiter, Saroyan's 'Man'

Music Corp. of America is now a show backer, reportedly having put up $10,000 for a piece of George Aboot's 'Get Away Old Man,' the William Saroyan play. This is the chunk which became available when Billy Rose bowed out.

MCA, which agents Frank Sinatra, was thrown together with Abbott when dickering 'Umpire's Daughter,' with Sinatra starred, but that fell through.

The agency and J. C. Stein, its prez, has long been financially interested in RKO and other film 'packages' as co-investor and financier, but this is reportedly a first in legit backing.

THE BERLE-ING POINT

By Milton Berle

Went to Baltimore this week for a look at 'I'll Take the High Road,' the play Cifford Hayman and myself are producing. The reason we opened it in Baltimore is that if it needs any doctoring we can always rush it to Johns Hopkins.

We're not worried about the script at all. Mike Todd promised to lend us Gypsy Rose Lee for additicnal dialog.

My brother (the one who writes airmail letters on fly paper) came along. We had a hard job convincing him that 'I'll Take the High Road' was not a play about the Catskill mountains.

Of course, all this has improved my standing with the Shuberts. I don't have to remove my shoes when I enter their office.

Being a producer is wonderful. Who knows? Maybe some day they'll name a part of Broadway after me. Won't it look good: 'Berle's Gutter.'

My problem, Mr. Anthony,
Is one you can't ignore.
In the morning I think of the clever things,
I should have said the night before.

I understand that the girls in the 'Follies' are willing to settle for a mink, sable or any reasonable foxsimile.

With the rising cost of food, it's hard to say which tomatoes are more expensive.

Now that dimout has been lifted, the wolves outside of Lindy's will again be allowed to have a gleam in their eyes.

Or as the bootblack said when he looked at his time schedule, 'This will be my shining hour.'

Back-in-New York Runaround

By Radie Harris

B. P. Schulberg has signed Ernest Truex and Jerry Wayne for his musical, 'Marianne,' and would like Mary Healy as the soubret...it's Doris Duke's money that's behind Vincent Youmans' Cuban musical melange... Hermes Pam, with a seven weeks' vacation from 20th-Fox, turned down plenty of that restful color, green, to stage the dances for 'Mexican Hayride,' because he's en route to Acapulco for a real Mexican hayride... J. P. McEvoy, Dagmar Godowsky, Barbara Bennett, Beth Meakins, the Nicholas Schencks, George Jean Nathan, the John Krimskys and Howard and Tanis Dietz were cocktailed by Ruth Selwyn in honor of her brother, Fred Wilcox, and her finance, John Warburton.

Short Shots

Joan Fontaine and Brian Ahearn will soon be stopping traffic along the Avenue...Yip Harburg and Harold Arlen are putting the finishing touches to their new musical, a period play of the deep south, with a 'Scarlett O'Hara' singing heroine...that magnificent square-cut diamond Greer Garson is now wearing on her gloveless hand is her wedding gift from Pansy and Nick Schenck...Nedda Harrigan is standing by at the Lombardy, waiting to go overseas for USO...now that A. P. Waxman has found 'Isolde' in the person of Wendy Barrie, he is looking for a 'Tristan' to play in 'What Would You, Ladies?,' Harry Madden's satire on the two Wagnerian lovers...Stanton Griffis has sublet his East 57th street duplex to Gloria Vanderbilt and Lt. Pat di Cicco...the Theatre Guild has a new play for Ethel Barrymore, but her characterization would be that of a cook, and Miss B., it's said, is afraid it isn't glamorous enough...according to most people these days, any domestic is the most glamorous being there is!

ASTAIRE'S NEW DANCING PARTNER, EX-ROCKETTE

Fred Astaire's dancing partner in his new picture being readied at RKO will be Lucille Bremer, a former Rockette at the Radio City Music Hall, N. Y. A product of Philly niteries, she worked at the N. Y. World's Fair and at various N. Y. spots after leaving the Music Hall.

She's been in Hollywood several months.

Gladys George Revives 'P. A.' in Frisco Breakin

Hollywood, Nov. 2.

Gladys George is returning to the stage in her former success, 'Personal Appearance,' opening in Frisco with Lyle Talbot in the press agent role.

Another play being readied for Frisco break-in is Jack Linder's production of 'Lady Chatterly's Lover.'

Irving Berlin's Personal Click With Britishers

London, Nov. 2.

Irving Berlin, who since his arrival here last week, has been getting as much publicity for his forthcoming 'This Is the Army' production as any distinguished war-time visitor to these shores, has notified USO that he won't accept 'a single penny' for personal expenses involved in the tour.

Berlin's generous gesture has won widespread attention and since his arrival he's been feted as no other distinguished personage in a long time. He's being continually interviewed and photographed. When the Assn. of American Correspondents in London tossed him a cocktail party Saturday (30), Berlin was emotionally affected by the signal honor. The scribes got him to a piano, where he played and sang all of his famous melodies, including the 'Army' tunes, in which everybody joined.

Long Distance Phones Exclusively for Service Men in Times Sq. Area

In a move designed to expedite service for the thousands of men in uniform who gravitate into the Broadway sector and are anxious to make every minute count, the N. Y. Telephone Co. is installing a Times Square long-distance exchange for the exclusive use of the servicemen putting in calls to their families. The exchange, to be located at 43d and Broadway, with combined restroom, facilities, etc., opens on Saturday (6) with the company selecting hand-picked operators for the job, six of whom will always be on duty.

Exchange is similar, though much larger, to the ones already set up at Grand Central and Pennsy stations in N. Y., with all calls to be channeled through private long-distance lines to prevent any tieup in service.

Previously the uniformed boys in the Times Sq. area were compelled to wait their turns at phone booths or hike over to the two servicemen's exchanges at the r.r. depots.

Fields' New 'Lullaby' Boffed By Brown-Out

Benny Fields, who opens tomorrow (Thurs.) morning at Loew's State, N. Y., paid for a new arrangement last week of 'Lullaby of Broadway,' to use in the show. It was his idea to reword the lyric of the tune, which is almost standard material with him, to take into account the dimout and its effect on the street's normal brilliance.

Day following the delivery of the material the Army announced that the east coast dimout regulations would be lifted as of this past Monday (1).

FEMMES ON SPOT FOR YARNS

Treasury Already Lining Up Show Biz Aid for 4th War Loan Drive in Jan.

Washington, Nov. 2.

Treasury, readying for the Fourth War Loan Drive to open some time in January, looks to show biz for more of the same 'and more of it.' Plans are now being formulated and should be in shape for some kind of announcement to the radio and film industries within the next couple of weeks.

Ted Gamble, director of the War Finance Division, will handle the show again and reports here are that efforts will be made to borrow Loew's Oscar Doob once more to handle the film industry.

Meantime, Gamble's office broke loose a survey today of estimated free advertising and publicity time and space from radio, newspapers, magazines, outdoor advertising and other media, setting the dollar value at $36,000,000. It was explained it was impossible to figure in dollars the contribution of pictures.

Tentative figure set radio's contribution at $12,000,000, made up of 3,382 hours of time and 200,000 announcements. This based on a study made by NAB.

This compared with an estimated dollar value of $7,000,000 for the Second War Loan. Estimated advertising lineage for newspapers this time was double that of the Second War Loan. Value of the lineage was set at $8,639,540 by the Advertising Checking Bureau of New York, in contrast with $4,564,000 in the Second loan. Value of free newspaper publicity was $12,207,555, according to the Treasury, as against $5,287,000 in the Second Drive.

'In the outdoor advertising industry,' said Treasury, 'a total of 229,000 poster panels and painted bulletings in more than 15,000 cities were given to the Treasury Department in the Third War Loan, at an estimated value of $1,600,000.

'During the Third Loan, 235 general magazines donated ads valued at $1,125,000; 530 business magazines donated war bond space valued at

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PICKFORD WANTS NO MISSOUTS ON 'MISS'

Mary Pickford's deal for 'Junior Miss,' involving highest offer on record for the film rights to a play, which was reported set earlier this season, has been stymied temporarily as a result of certain protective stipulations in the proposed contract which the United Artists owner-member has been asking for. Attorneys representing Miss Pickord and the Jerome Chodorov-Joseph Fields-Max Gordon interests, have been trying to iron out the single obstacle in the way of completing the deal, with the former reported unwilling to agree unless a satisfactory alternative is presented.

Miss Pickford offered either (1) $410,000 outright for the film rights to 'Miss,' or (2) a payment of $355,000, plus 35% of the net profits, the screen version not to be released before June 1944. Neither the price nor the release date are at issue.

Red Cross Pic 1st For New H'wood Producer

Sacramento, Nov. 2.

World Pictures, Inc., a producing company, filed papers here with William Foch as president. First picture will be 'Lady in Gray,' a musical to be produced by Luis Alvarez in cooperation with the American Red Cross.

Foch was a producer and director with UFA in Berlin before the war. Alvarez, once associated with Mary Pickford and Douglas Fairbanks, has recently been producing for Albatros Films in Buenos Aires and Inter-American Cinemas in Mexico. Company is arranging for a major release outlet.

'Merton' Back on Shelf

Hollywood, Nov. 2.

Something went wrong with the idea of refilming 'Merton of the Movies,' a high grosser when Hollywood was in its adolescence.

Story, dusted off and re-polished for production by Walter MacEwen at Paramount, has been laid back on the shelf, indefinitely.

Selznick's 3½ Hr. Pic, 'Went Away'

David O. Selznick reportedly plans to produce 'Since You Went Away' as a three and one-half to four-hour saga in the 'Gone With the Wind' idiom.

A budget of $2,500,000 has been set for the film, Selznick's first in several years, with indications that the final cost will be over $3,000,000. Selznick, with United Artists, which will release, and bankers provide the financing.

From accounts, some 40 to 50 minutes of the picture have already been completed. Selznick is producing, directing and scripting, scenario credit going to Jeffrey Daniels, names of Selznick's two youngsters.

Exhibitor W. R. Frank Now Also Acting As Well as Film Producing

Minneapolis, Nov. 2.

W. R. Frank, local independent theatre circuit owner, in from Hollywood where he produced 'Dr. Paul Josef Goebbels: 'His Life and Loves,' says that he will continue in film producing while retaining and operating his theatre chain. He will make one picture a year and his next one, on which work will start shortly, will be a musical, 'Springtime in Vienna'—pre-war version.

Frank explains that he'll divide his time between Hollywood and Minneapolis. He has rented permanent offices in Hollywood at General Service studios where 'Goebbels' was made. He says he has placed Alfred Zeisler, the film's director, under a long-time contract. Claudia Drake, Frank's 'discovery,' who played the feminine lead was inked by him to a term pact.

Although all his previous film experience had been as an independent state-right distributor and exhibitor up to the time he dabbled in the production of 'All That Money Can Buy,' 'Syncopation' and 'Martin Eden,' Frank, anxious at the age of 50 to take a whirl at screen acting, decided to play a small role in 'Goebbels.' His part comprised 12 lines, but he also appears in the trailer, doing the 'selling' of the film himself.

'Goebbels' is in the process of cutting and editing, but Frank hasn't made any distribution arrangements yet. The picture runs more than two hours and Frank says he'll probably roadshow it.

17-YEAR-OLD MEXICAN KID SLUGS MANAGER

Oakland, Nov. 2.

Bert Catley, manager of the Oakland Orpheum, was severely beaten by a 17-year-old Mexican who was using abusive language to a candy counter girl. When Catley intervened, boy set upon him. Passing Shore Patrol took boy in charge and Catley went to his office. Boy eluded the S.P. and returned to the theatre, caught Catley in the office and gave him a second beating before police were called.

Catley has serious bruises and cuts and a wrenched back, which wasn't helped by chronic arthritis.

DESPITE BIG PIX STORY BACKLOGS

Film company execs report a shortage of suitable vehicles for some of the most important femme dramatic stars on the Hollywood studio rosters owing to the few male stars available, which has resulted in an increased number of pictures with women in the top roles. While several of the majors hold the biggest stock of story material in many years, for some it's a record inventory—and there is no apparent dearth of musical yarns—there is, from accounts, a deficiency in material for a number of the outstanding dramatic actresses.

Paramount is one of the studios where story inventory is lower than usual. Understood that story properties on hand are around 33% below last year. With a large proportion of Par production in the light vein, however, difficulty in casting available femme stars is not as great as it would be otherwise.

Metro and Warners are about the most heavily stocked companies, while 20th-Fox also has a large backlog of material in work, with some 39 stories in preparation. Warners has some 48 stories completed or in scenario preparation, with 14 additional yarns scheduled to be assigned.

Metro, with over 50 stories in preparation, though representing the biggest backlog of material for the company, is confronted with a story problem due to the large number of femme stars on the studio list—Greer Garson, Katharine Hepburn, Irene Dunne, Hedy Lamarr, Lana Turner.

Irene Dunne, for one, has been fortunate so far since Metro was able to provide her with two vehicles, 'White Cliffs of Dover' and 'A Guy Named Joe.' Columbia also managed to find a yarn for Miss Dunne—'Road to Yesterday.' On the whole, however, difficulty is reported in lining up sufficient material for all the femme stars available to several studios.

For the Future

Many of the vehicles at various studios, necessarily bought far in advance, are not suitable for personnel available under wartime conditions, despite their intrinsic values. Thus, though 20th-Fox, Warners and Metro scripters are working on a record number of vehicles many of these will not go into production this year.

Hundreds of story properties at the major studios, now dormant owing to lack of male stars, extras and the high costs involved in such product as costume pictures, provide a reserve of incalculable value to be used when male stars return and the

(Continued on page 16)

'Bernadette' As Roadshow In N. Y., Mebbe Elsewhere

'Song of Bernadette,' 20th-Fox high-budgeter, will be roadshown, at least in N. Y. and possibly elsewhere, under present plans.

In this connection, 20th is discussing a deal with the Brandt circuit to take over the Globe, N. Y., for a twice-daily showing of the film there under its own auspices at an early date. So far no date has been discussed, though the picture is ready, nor has scale been indicated, but likely to be either $1.65 or $2.20 top.

Globe is presently operated by the Brandt Bros., as a first-run on continuous policy.

M. of T.'s Short on Juve Delinquency, 1st of Kind

March of Time is producing a subject based on the juvenile delinquency problem, which will be one of the first of this type to reach the screen.

Government officials in recent months have asked the film industry to help in combating the wave of juve vandalism, attributed to war psychosis, which is sweeping the country.

M.O.T. short is being readied for release shortly.

U. S. Film Execs See Foreign Danger To Their Biz Several Years After War

Actual fireworks in the post-war foreign market are now not being anticipated by many U. S. film company foreign department officials for several years after the war ends. Belief of numerous foreign executives in N. Y. is that the really grave danger will arise two to four years after peace is restored, when nationalism begins to assert itself in different foreign lands.

Immediately after the peace is signatured, feeling is that there will be a terrific demand for all types of new screen productions with top pictures of American distributors naturally getting the bulk of playdates because of their popularity. After this initial yen for fresh product is appeased and the need for rehabilitation calls for additional revenue in many foreign lands, restrictive measures and increase in nationalistic feeling in native film circles will bring the customary cycle of quotas, high taxes and subsidies. That's the belief in American film quarters.

Campaign already is under way in the trade to class film on merit just the same as the merit of a motor car is the sole subsidy in the foreign market. Experience thus far with quotas and other restrictions has shown little improvement for the native picture industries in countries

(Continued on page 41)

Lewis Goes With Goetz

Hollywood, Nov. 2.

David Lewis, who recently resigned as producer at Paramount, moves into International Productions Dec. 1 in the same capacity under general supervision of William Goetz.

Before he takes over his new chores, Lewis goes to New York to look over the Broadway shows to find possible screen material.

Scophony's New Televish Gadget

Revolutionary development in television, making possible an increase in number of television broadcasting stations by 50%, was announced yesterday (Tuesday) by Arthur Levey, president of the Scophony Corp. of America. This development is a system utilizing its new Skiatron inventions (if desired by regulatory authorities after war ends), that make possible the modification of present rigid technological limitations on number of telecasting stations.

Along with this development, Scophony also was in the spotlight during the last 10 days because of reported negotiations by at least three major picture companies to buy into that television organization.

(Continued on page 16)

Labor Lack Jumps Film Prod. Costs 25%; Pool Started

Charles W. Koerner, RKO v.p. in charge of studio production, stated last week in New York that due to the manpower shortages film production costs are up around 25% over last year largely due to an increase of about 25% in shooting time. He said that the studios are pooling technicians and special equipment, such as triple projectors, in order to minimize delays as far as possible.

RKO studio head said that the company policy under present conditions is to avoid taking on new independent producers although taking care of those already in the fold.

He stated that RKO was not suffering from lack of stars because the studio was using freelancers for the most part. Koerner contended that stars could always be had if they were presented with a sufficiently attractive vehicle.

With the 1943-44 production schedule about completed, Koerner plans to start shooting the last three pictures on this program around Jan. 1. At the same time he will start production on the 1944-45 schedule, beginning with 'Light Fantastic,' a

(Continued on page 16)

UNUSUAL HONESTY ON THEATRE MARQUEES

The Rialto, San Francisco, got its picture in the magazine section of the N. Y. Daily News Sunday (31) because of a marquee sign which read: *'Same Old Stuff 2 Features—One Piperoo One Stinkeroo.'*

News, which gave the cut three columns to a depth of half a page, carried a caption which read in part, 'Confession is good for the boxoffice.' Theatre, according to N. Y. records, is operated by Fox-West Coast.

The marquee is reminiscent of the ad taken several years ago by a midwestern exhibitor warning his public that a current picture he had booked was no good. He packed the house.

Joe Schenck's Grippe

Hollywood, Nov. 2.

Joseph M. Schenck is a grippe victim on his return from three weeks in Mexico City.

He won't return to his duties at 20th-Fox for a few days.

PARAMOUNT'S LATINS BACK IN MANHATTAN

Latin-American managers of Paramount have been converging on N.Y. for huddles with John W. Hicks, Jr., foreign sales chief, to discuss new developments in Latin-America as well as setting sales policy on 'For Whom the Bell Tolls.'

S. E. 'Ted' Pierpont, company's manager in Brazil, arrived in the U. S. Friday (29), being preceded several days earlier by Henry Gordon, Par manager for Panama and Central America. John B. Nathan, managing director for Argentina, Uruguay, Paraguay and Chile, arrived in N.Y. about two weeks ago. Definite date for A. L. Pratchett's arrival has not been set but he likely will visit the homeoffice within the next 10 days. He handles South America, excepting the countries handled by Nathan and Pierpoint, and other Latin-American countries.

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Indie Exhibs Might Be Jammed If Majors Agree to End Theatre Pools

Washington, Nov. 2.

The Justice Department will reach its decision on amendments to the motion picture decree case 'between the 15th and 20th of this month,' according to Assistant Attorney General Tom C. Clark. He is winding up the present phase of the case with the big five companies.

Clark will start intensive talks with reps of the independents next week and these sessions probably will stretch out for two weeks. Then he will be ready to put on paper what the Government wants done.

Though some producer-distributor chains are reported willing to consider elimination of pooling arrangements and others among the decree Big Five may come along reluctantly in order to get a new consenting agreement, the question is raised in the trade as to whether or not such a deal with the Department of Justice will not cause snags due to the complicated nature of various pools.

In legal quarters uncertainty is expressed as to the stand that might be taken by independent exhibitors or circuits who are part of pooling or operating agreements in various sections of the country. Additionally, pointed out that, aside from situations where indies are pooled with distributor circuits, there are numerous cases where indies themselves have pools set up. If the decree companies are to abandon all pooling or special operating agreements, why should not indies also be divorced from this phase of operations, it is asked for the sake of argument.

Despite the possibility that all decree distributors might agree to washing up pools as a concession to the D. of J. under decree negotiations, the question is raised as to whether indie exhibs, where pooled with majors, can be forced out of existing contracts and whether or not the courts would be inclined to uphold such contracts if complaints are brought.

Some contracts are in existence between distribs and indies under which latter operate the pools for the majors, such as Si Fabian, who has operating control of three downtown Brooklyn theatres, the Fox (his own), the Paramount, owned by Par; and the Strand, controlled by Warners. Fabian, under another pool, operates for Paramount in Middletown, N. Y. Another case where an indie operates for a major is Mort Singer, who has old Orpheum houses in the northwest and midwest under special agreements.

Should so-called pooling and operating agreements be ruled out, then the United Artists Theatre Circuit, controlled independently by Joseph M. Schenck and others, would be forced to organize its own operating and buying organization. Except for the Rivoli, N. Y., which is owned jointly by UA Theatre Circuit and Par, all houses are under operating agreements with others, some for long terms, these including Paramount, Loew's, Fox-West Coast and Comerford. Abandonment of these operating agreements would force the UA Theatre Circuit into the field actively as a chain operator. So far as the Riv, N. Y., is concerned, George Skouras represents the UA owners on operations together with a committee from Par.

Prefer Pooling

Many of the independent exhibitors whose houses are tied up under operating deals with majors, prefer this arrangement since they don't have to bother with their own operating and also derive various benefits, particularly on buying. This angle among indies has also had much to do with building up booking combines. A large number of indie houses are tied into the Brandt Bros. circuit and might be considered as pools since the hookups have been made, to enjoy the strong Brandt purchasing power. Even Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has a handful of houses in northern Mississippi which are operated by circuit partnerships of Par, these being Saenger and Malco.

In the Greater N. Y. and surrounding territory, two circuits that retain their independence but negotiate many deals together, one not buying unless agreeable to the other, are the Skouras Amusement Corp. and the Century circuits.

Wanger, Lubin Make Social Disease Shortie

Hollywood, Nov. 2.

Walter Wanger and Arthur Lubin stepped out of their professional roles as producer and director to cook up a two-reeler for the U. S. Public Health Service, titled 'To the People of the United States.'

Film will be distributed free to the armed services, civic organizations, schools and industrial groups to help eliminate or control social disease.

Asks 104G Job for UA Services in Japan; Co. Sez He's Got Wrong Yen

Argument over the international rate of exchange at the time of Pearl Harbor, in a suit involving United Artists and Lewis E. Pepperman, UA's Tokio exchange representative before the war, is scheduled for today (Wednesday) in New York supreme court, when UA attorneys will enter a motion for dismissal of three cause of actions.

Pepperman, who was interned by the Japs for a year prior to his release in a prisoner exchange, is suing United Artists for $104,000, covering damage to health, loss of employment and further claims that he was under contract to UA during his period of internment.

UA attorneys say they're willing to make settlement if adjustments can be reached on a 'reasonable basis, but claim that Pepperman's demand for $105 a week as back pay on the basis of 350 yen a week is contrary to the international rate of exchange. Pepperman, currently in the Merchant Marine, contends UA owes him coin on the basis of 3½ yen representing an American dollar, but UA argues that the rate of exchange never went higher than .2350. It's further argued by UA that Pepperman was never under contract, hence he's legally not entitled to pay during the internment period despite the company's willingness to make an adjustment.

Ed Goulding to Direct WB's Crawford Initialer

Hollywood, Nov. 2.

Edmund Goulding checked in at Warners to direct his own story, 'Never Goodbye,' slated as a starrer for Joan Crawford, her first on the Burbank lot.

Henry Blanke, producer, has been huddling with Goulding on the script.

Cugat's Multi Chores

Hollywood, Nov. 2.

Xavier Cugat is working overtime on two picture jobs which he must finish in time to allow for his New York opening at the Waldorf Nov. 10. The rhumba merchant currently is working in 'Mr. Co-Ed' and 'Two Sisters and a Sailor.'

Cugat is due back in March to do two pics for Metro.

'BELL' RINGS 252 SPOTS AT 70%

Under contracts already negotiated on 'For Whom Bell Tolls,' to be played singly and at increased admissions for 70% of the gross to Paramount, total of engagements will be brought to 252, with this number to have opened by the middle of December, according to Charles M. Reagan, assistant general sales manager, who is in top charge on 'Bell' selling. Of the 252 total, 107 engagements had started as of Friday (29).

Dates are being filled as fast as prints can be supplied, Reagan added. Among cities so far opened, 'Bell' went into two houses day-and-date in Los Angeles and Detroit, while in some situations it has already carried over in moveover houses.

Loew's Pacts 'Hitler'

With many deals already closed on 'City That Stopped Hitler,' Russian-made which Paramount is selling singly, some exchanges have sold as much as 40% of their possibilities in only four weeks of negotiation. The independent contracts total more than 2,000 to date.

Among circuits signing up for 'City' is Loew's for the Greater N. Y. territory. Milt Kusell, N. Y. district manager for Par, and Henry Randel, branch manager, negotiated the contract during the past week with C. C. Moskowitz, Loew's v.p. on theatre operations.

WB INCREASES NOV. RELEASES TO THREE

Warner Bros. has increased its release schedule for November from two to three pictures, decision having been reached to throw 'Old Acquaintance' on the market for this month, with availability posted as Nov. 27.

Previously WB had planned only 'Northern Pursuit' and 'Find the Blackmailer' for November, plus two reissues.

More Action for Ev Riskin

Hollywood, Nov. 2.

Everett Riskin, currently producing 'Kismet' at Metro on a one-picture deal, remains on the lot under a new contract.

Following 'Kismet,' he will handle the reins on 'Action in the Living Room.'

JUNE PREISSER

"HOLLYWOOD'S DYNAMIC DANCING PERSONALITY"

Just concluded a personal appearance tour embracing the key cities from Omaha to Boston.

I want to take this opportunity to thank everyone—the Managers, the Bookers and also the Gentlemen of the Press, who unanimously have been kind enough to say such nice things. All in all, you're a swell bunch.

Returning to Hollywood for a major picture commitment.

Personal Management, DICK TERRY.

Picture Representatives, FREDERICK BROS.

No Product Dearth at UA From Now On; 13 Due Shortly, 10 More Set

United Artists has overcome dearth of product, which was one of the major problems confronting the distrib organization during the past year, with 13 films scheduled to be readied during the next six months and around 10 additional pictures virtually set.

UA now has four pictures either completed or in final editing stages and four slated to go before the cameras this month and expected to be completed in January. In addition there are five pictures on which financing, casting and writing arrangements have been set. Shooting on these is expected to start shortly after Jan. 1. Of 14 other productions planned, around 10 are expected to materialize, giving UA a minimum of 23 pictures.

Among films either completed or scheduled for completion by January are 'Jack London' (Bronston), 'Three Russian Girls' (Rabinovitch), 'Voice in the Wind' (Ripley - Monter), 'Knickerbocker Holiday' (Brown), 'Since You Went Away' (Selznick), 'It Happened Tomorrow' (Pressburger), 'Bridge of San Luis Rey' (Bogeaus).

Paul N. Lazarus, Jr., UA publicity-advertising chief, returned from the Coast last Friday (29), is setting radio-newspaper campaigns for 'Girls,' 'London,' 'Voice,' 'Bridge' and 'Holiday.'

Toledo's Hallowe'en Parties Curb Vandals

Toledo, O., Nov. 2.

Toledo theatre managers report the Hallowe'en cure for vandalism brought results this year. Houses offered free admissions if accompanied by a parent, with the following participating: Lyric, Avalon, Bijou, Mystic, Eastwood, Westwood, and Colony—all neighborhood houses.

Plan was in line with the city's program of sponsoring various types of Hallowe'en parties for youngsters to cut down vandalism.

Census Shows 19,232 Peace-Time Actors In U.S., With ⅔ Working

Washington, Nov. 2.

Breakdown of the normal peacetime labor force of the United States shows better than 19,000 actors and actresses, about two-thirds of them working, according to figures released last Friday (29) by the U. S. Department of Commerce.

The analysis, made from the 1940 census, shows occupation as of the week in which the census was taken, and covers all major lines. Listed for the entire country were 19,232 who described themselves as actors, 11,692 employed, 6,720 'resting,' and 820 on Federal work projects. Of the total, 11,611 were men (6,931 working) and 7,621 were women, of whom 4,761 were employed.

Other classifications included:

Musicians and music teacher: 161,536, of whom 129,256 were active in their professions. About 60% were men.

Dancers, dancing teachers and chorus girls: 13,773, 11,213 of them working. Women predominate by five to one.

Showmen: 6,773, with 5,333 working. Men were four to one over gals in this group.

Radio and wireless operators: 11,573, nearly all working, and about 100 to one in favor of the men, a ratio which may change considerably after the war.

Advertising agents: 35,692, with nearly 34,000 at work, and men leading 10 to one.

Officials, owners and managers of theatres and in the film industry: 26,841. Over 25,000 of them were working, and the men lead nearly 25 to one.

Officials, owners and managers in miscellaneous amusement and recreation: 44,003, of whom 42,003 were working. Men were 20 to one in this bracket.

Motion picture projectionists: 23,875, of whom 22,355 were employed. This bracket included 256 women, all of them at work.

Other operatives in amusement, recreation and kindred fields: 7,221, with 6,081 working, and men about 10 to one.

Attendants, in recreation and amusement jobs: 57,096, of whom 41,516 were working; 6,604 of the total were women.

Ushers: 20,432, with 18,152 at work. Back in those days only about one-fifth were women.

Overall totals show 195,409 who listed jobs in theatres and motion pictures as their occupations, and of whom 168,129 were employed.

Technicolor May Act On Dividend at Nov. 13 Meet

Consideration again will be given to a common dividend when Technicolor, Inc., directors huddle at a scheduled meeting Nov. 13. Action on a common stock cash divvy was deferred several months ago when the question came before the directorate.

While net profit of Technicolor has been heavily hit by taxes (gross earnings being at a highly satisfactory rate), improvement in earnings is anticipated this year, as compared with 1942 when net profit declined to only 41c per share.

Because of this, financial quarters believe some sort of divvy may be paid. The 1942 net per share contrasted with $1.06 in 1941. Last Technicolor distribution was in March, 1942, when 25c was paid. It was the only divvy that year. None has been paid in 1943.

Ohio's '43 Entertainment Bill to Hit $70,000,000; Taxes Yield $2,100,000

Columbus, Nov. 2.

Ohioans will pay some $70,000,000 for entertainment during 1943, according to an estimate by the office of state treasurer Don H. Ebright, based on admission tax collections. The state has a 3% tax for commercial entertainment enterprices of all kinds, including films, sporting events and cover charges in night clubs.

State collected $1,661,509 in admission levies to Oct. 1, and officials estimated the final fourth quarter of 1943 would bring the year's total to some $2,100,000. This would represent an outlay of $70,000,000 in admissions, equivalent to $10 for every man, woman, and child in the state. Tax yielded $1,694,120 in 1940; $1,820,904 in 1941 and $1,939,668 in 1942.

Par Holds Back 'Creek'; Subs 'No Time For Love'

Paramount has pulled 'Morgan's Creek,' comedy, out of its second block for this season (1943-44), with result that picture now will go into a subsequent group and probably not be available until February. No reason advanced.

Substituting for 'Creek' in Par's second package for this season will be 'No Time for Love,' which has been given a Nov. 23 release date. This picture has been held back until now so that it wouldn't conflict with 'So Proudly We Hail,' Claudette Colbert starring in both.

Chi Exhib Asks AAA For Clearance Slice

Chicago, Nov. 2.

Complaint has been filed with the Motion Picture Tribunal of the American Arbitration System here by Charles E. Nelson, operator of the Lawndale theatre, against RKO-Radio Pictures, Inc., 20th Century-Fox Film Corp., Loew's, Inc., Paramount Pictures, Inc., and Vitagraph, Inc.

Nelson charges the clearance granted the Central Park, a Balaban & Katz house; 20th Century and Gold theatres, owned by Jack Kirsch, president of Allied Theatres of Illinois, and the Crawford theatre, operated by the Essaness circuit is unreasonable and asks reduction of clearance.

DISNEY'S 'SALUDOS' SEQUEL

New Walt Disney full-lengther, 'Three Caballeros,' followup to 'Saludos Amigos,' slated for distribution around April, 1944.

Film is using sequences in Brazil, Mexico, Argentina and Central America, with shooting now taking place.

WAR ACTIVITIES
(On Page 14)

20TH SPENDING $40,000,000

It Looks Like Only the Beginning For Reissues; M-G Unshelves 10

With extra pictures thrown on the reissue counters just a week ago, indications are that this is only the beginning and that the market may become flooded with pictures that date back several seasons.

Although it is selling an initial 1943-44 block of 12 pictures, Metro during the past week hopped on the reissue bandwagon with no less than 10 pix, most of them of comparatively recent vintage. They include 'The Big Store' and 'Come Live With Me,' which were released in 1941; 'Third Finger, Left Hand,' 'Northwest Passage,' 'Go West,' 'Flight Command' and 'Escape,' which were marketed in 1940, and 'Love Crazy,' 'Billy the Kid' and 'A Christmas Carol,' which are older. Believed that the 10 reissues, with new prints to be run off where necessary to fill demands, establishes a new high for any company. Not selling the pictures same as new features, Metro prefers to tag them re-releases rather than reissues.

A week ago Columbia added two more reissues to its list for a total of four so far, while Warners put out two additionals for a similar total, plus six Dick Foran singing westerns previously announced.

Another reissue will be 'Snow White' (Disney) which RKO plans making available around the holidays.

In addition to the reissues, an unprecedented number of repeat bookings are coming into the exchanges throughout the country.

$80,000 GETS RID OF $1,000,000 SUIT IN NW

Minneapolis, Nov. 2.

In addition to taking over the lease of the 4,000-seat Minnesota, the Paramount circuit here also will pay $80,000 to the bankrupt company that formerly owned the house, in settlement of the $1,000,000 damage suit brought by the latter against the chain and major film distributors charging conspiracy to deprive the showhouse of screen product. The deal already has been accepted by the former and present owners of the theatre, but also must have the approval of the federal court. It is assumed that this approval will be forthcoming.

Payment of the $80,000 was offered in spite of the fact that the circuit and film distributors considered the anti-trust action 'entirely without merit,' according to John J. Friedl, president of the chain. It was desired to lease the theatre 'free of all disputes' and to avoid 'time-consuming litigation,' he explained in a statement to the press.

When the theatre will be reopened with first-run films, relieving a first-run jam here, depends on the length of time it takes for court approval and to put it in readiness, says Friedl.

New Loew's Co. to Handle Foreign Distrib, Theatres

Loew's, Inc. (Metro) now has a new corporation to carry on foreign distribution and theatre business. New corporation is Loew's International Corp. It doesn't alter the present foreign department setup.

New company is headed by Morton A. Spring, listed as president; Henry F. Krecke, treasurer, and Joseph Rosthal, secretary. This is the group that has headed the Loew-Metro foreign department since Arthur Loew, v.p. and foregin sales manager, entered the U. S. Army a couple of years ago. Major Loew is on leave of absence, without pay, but still retains his former title.

'Days' Go to Siegel

Hollywood, Nov. 2.

Columbia's 'Gone Are the Days' originally slated as a Jack Moss production, has been shifted to Sol Siegel's schedule.

Ross recently took over the production reins on 'Mr. Winkle Goes to War,' relinquished by Harold Lloyd.

Dinah Among Sourdoughs

Hollywood, Nov. 2.

Dinah Shore draws the featured vocal spot in 'Belle of the Yukon,' first production by International Pictures, slated to start early in February with William Goetz producing and William Seiter directing.

Gypsy Rose Lee and Randolph Scott are cast for the top dramatic roles.

RKO, N.Y., Sets 3d Reissue Package

Film men are watching the new RKO policy of booking package reissues, for this activity may indicate a trend toward replacing 'B' film fare with old but strong features. RKO has started its third reissue package through the metropolitan circuit of 60 houses in Manhattan and Brooklyn. This makes three in a row for RKO, which previously booked 'Rains Came' and 'Under Two Flags' out of 20th-Fox, and 'Happened One Night' and 'Lost Horizon,' from Columbia.

The third deal, however, was made with a new reissue firm, Film Classics, Inc., which supplied 'Star Is Born' and 'Made for Each Other.' The fact that RKO has booked its third package is reported due to good grosses by first two.

New policy is reversal of former RKO habit of booking 'fluffs' for its Tuesday-Wednesday shows. Film Classics, Inc., furnished 25 prints, which will take two weeks to play circuit.

The RKO deal is the first big one swung by Film Classics, Inc. Firm is in business four-five months, and is headed by Irvin Shapiro, formerly of World Pictures and recently an independent producer with William Rowland and George Hirliman. A second package deal with RKO is in the discussion stage.

SMART HANDLING BY SAXTON DURING FIRE

Baltimore, Nov. 2.

Fire which broke out at height of Sat. (30) p. m. hour at Grand Five and Ten store directly across Loew's Century, nicked into the day's receipts for 'The Adventures of Tartu' but was offset considerably by good handling by Wm. K. Saxton, Loew's manager. Stopped from selling in front b.o., Saxton set up a card table and cashier at the back entrance of the theatre and with the help of barkers steered a goodly crowd around the corner for both the Century and the upstairs Valencia located in the same building.

Fortunate direction of the wind against the voluminous smoke kept the customers inside the theatre ignorant of the doings outside which lasted three hours. Grand store building was practically gutted.

Bacher Goes From Flag Waving to Steel at 20th

Hollywood, Nov. 2.

Bill Bacher's second chore as film producer at 20th-Fox will be 'Tower of Steel,' based on a novel, still unpublished, by Josephine Lawrence.

First on Bacher's production schedule is 'Stars and Stripes Forever,' now in preparation.

BUDD HEADS WB DRIVE

Ralph W. Budd, personnel director of Warner Bros. at the homeoffice, has been appointed company chairman to handle the National War Fund drive for Warners.

Adolph Zukor is national chairman for the motion picture division on the drive, while Sam Rinzler, Brooklyn circuit operator, is in charge for the N. Y. territory.

FOUR MAJORS MAY HIT $145,000,000

By MORI KRUSHEN

Film production costs for this year's output at the 20th-Fox studios are reported soaring to $40,000,000, highest in the history of the company. It's around 20% more than Spyros Skouras, 20th-Fox prexy, openly estimated at the time that Joseph M. Schenck was given a new term pact, and about on a par with the budget for any top major company. For the total studio output for 1942-43 20th-Fox execs then figured on a budget of around $26,000,000 for that year. Some 27 films on the current 20th schedule represent cost of approximately $36,000,000.

Four major companies — 20th, Metro, Paramount and Warners—are spending an estimated $145,000,000 on current schedules. Warners amortized around $24,000,000 for 24 pictures during 1942-43, with two or three of these negatives not in the 'A' category. With all WB product designated for high budgets this year, the total cost for about the same number of pictures as last year, 24, will run to around $30,000,000. 'Saratoga Trunk' alone is calculated at $3,000,000 negative cost.

Metro, maintaining a large list of contract players, and Paramount, with its costly filmusicals and several $2,000,000-$3,000,000 negatives in other types of product, continue to represent top studio budgets.

From accounts, cost of B product has gone up from around $8,000 daily to $10,000-$12,000 per day, varying with studio and stories involved. Figures based on per-day-cost broken down in relation to number of days consumed in shooting do not include scripting costs.

Cost of 'A' pictures at some studios is now figured at rate of $1,500 per hour of shooting time, exclusive of talent, direction and script charges.

Universal, RKO and Columbia, despite increased costs, have nonetheless managed to maintain relatively lower per-picture budgets. RKO, exclusive of its independent producers, is unlikely to go over the $16,000,000 mark for its 1943-44 schedule.

Samuel Goldwyn, among independent producers, has some $4,000,000 tied up in 'The North Star' and the Danny Kaye filmusical. Typifying current costs is the Harry Sherman production, 'Buffalo Bill,' being made at 20th. It's understood coming in at around $1,700,000.

LIBSON'S ESTATE

$60,000 in Bequests—Col. Frudenfeld Confers With RKO Execs

Cincinnati, Nov. 2.

Bequests to charities and relatives, including in-trust annuities, take $60,000 from the unestimated estate of Isaac (Ike) Libson, whose will was filed Thursday (28) in Probate Court. A pioneer midwest exhibitor and v.p. and general manager of RKO theatres in Cincinnati and Dayton, O., for the past decade, Libson succumbed to a heart attack Oct. 24 at his home here. He was 66.

Libson's will places his entire estate in the hands of trustees, who finally are to turn it into Federal, state and municipal bonds. Distribution of the residue is to be made in two years to his son, Sgt. Robert J. Libson, 23, and a daughter, Mrs. Davina Libson Fisher, 25, of Cincinnati.

The will was executed in November, 1939. One bequest of $2,000 is to Helen Knecht, then his secretary and now the widow of his brother, Abe Libson.

Col. Arthur Frudenfeld, who was assistant to Libson since 1933, is in New York for a conference with RKO Theatres execs, some of whom will return with him Thursday (4).

Salven Gets Hoist

Hollywood, Nov. 2.

Paramount upped Eddie Salven to a director's berth after five years as an assistant to Cecil B. DeMille.

First chore is 'Mississippi Magic,' a Technicolor two-reeler produced by Lou Harris.

New 'Brownout' Eases Nabe B.O.s In Coastal Cities, Where Patrons Previously Feared the Darkness

The new so-called 'brownout' regulations on lighting for the entire country may not have any appreciable effect one way or another in the downtown areas of larger cities, in the opinion of theatre operators, but it's expected that it very probably will aid neighborhood business in previously affected dimout zones through the provision for more street illumination.

In some of the nabe areas in Greater N. Y. and other coastal cities, streets have been so dark under dimout regulations that many folks have not wanted to be on them at night, especially for late shows that dump their patrons at midnight or later. Dangers of accidents, muggings and robbings have deterred attendance.

However, for earlier shows, under the new regulations, outdoor lighting of marquees, store fronts, etc., will be permitted from 8 to 10 p.m. at this time of the year but intensity of the lighting must be decreased. This, according to theatremen, will be left to their discretion, with inspectors to check and the proper amount arrived at after experiment. No daytime marquee or other outdoor lighting will be permitted. This will not be missed so much although daytime marquees, going full blast, attract attention from some distance.

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Who's Afraid of Blondes?

Hollywood, Nov. 2.

Paramount picked Arturo de Cordoba to take over the job refused by Brian Donlevy as co-star with Betty Hutton in 'Incendiary Blonde.'

Picture, based on the career of Texas Guinan, went into work yesterday (Mon.) on location in Tucson, Ariz., with George Marshall directing.

B'way Biz Bright Under Brownout

Broadway enjoyed its first relaxation from the Army-ordered dimout in 14 months Monday (1) when the 'brownout' went into effect until 10 p. m. Theatre marquees, hotel signs, electric ads, etc., blazed as in prewar days, bringing thousands of Times Square wanderers to the lighted thoroughfare.

Fact that Monday eve was also night before election, known in these parts to have been the scene of many hectic evenings in the past, had something to do with getting people downtown, and the combo of lighted streets and electioneers who had full holidays Tuesday had a curious effect upon biz. Film houses were packed, registering better biz all day Monday (1) than the same day of the week before. But many other establishments along the street complained that it was the worst Monday in months, and wished they had the dimout all night long. Theory is that a lighted street is conducive to sightseers and window-shoppers, whereas during

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SIX DISNEY CARTOONS TO GET RUSS TOUCH

Hollywood, Nov. 2.

Walt Disney signed Leonid Kinskey, Russian-born actor and playwright, to translate six cartoons into Russian, at the request of Mikhail Kolotozov, Soviet film representative in the Americas.

Kinskey is re-writing lyrics, narration and dialog on 'Bambi,' to be followed by a similar job on 'Saludos Amigos.' Contract also calls for the translation of four shorts.

Story of Penicillin On Auster's Slate at 20th

Hollywood, Nov. 2.

Islin Auster draws three pictures on his production slate at 20th-Fox, beginning with 'Stranger On the Highway,' a psychological murder mystery, scripted by Erskine Caldwell.

Other two, still untitled, are a story on the newly discovered curative, penicillin, and a tale about the new duties performed by the Military Police branch of the Army.

Scouting Flicka's Foal

Hollywood, Nov. 2.

While horse breeders are phenagling with stallions and mares to arrange blessed events on stud farms shortly after Jan. 1, the universal birthday of every thoroughbred steed, 20th-Fox is sending its equine scouts around the nearby ranches to sign a foal to be born within the next 10 days.

Newcomer will be set at birth for a moppet role in 'The Son of Flicka,' a sequel to 'My Friend Flicka,' with Robert Bassler producing, Louis King directing and Roddy McDowall playing the boy role.

COWAN SEEKS HECHT TO ADAPT PYLE TOME

Lester Cowan, currently east for huddles with Ernie Pyle on the filmization of the war correspondent's 'Here Is Your War,' with Pyle serving as a technical adviser prior to his return to Italy, says he's dickering with Ben Hecht to do the screen adaptation and is also seeking Elliott Nugent to direct the film version of 'Tomorrow the World.' Nugent directed the stage play, current at the Barrymore, N. Y.

The Pyle film will go into production about Jan. 1 and has been budgeted at approximately $1,500,000, says the indie producer. He further disclosed that the film will include, under terms of the pact made with Pyle, a number of U. S. war correspondents who figure prominently in the tome and with whom Cowan, while east, is negotiating. Film will probably be called 'Yank' and will be made in cooperation with the War Dept., with chief emphasis on the infantry ground forces who, says Cowan, have been virtually neglected to date in American pix. To portray Pyle character, Cowan says he's lining up a name star of the 'homespun Will Rogers type' in keeping with the correspondent's tome and request.

'Tomorrow the World,' says Cowan, will probably be shooting simultaneously with 'Yank' and is budgeted at $1,000,000. Financing of both pix is all set, he adds, with United Artists distributing.

N. Y. Canteen Designers Ask $15,000 From Film

Screen credit for their designs of the original Stage Door Canteen, in the basement of the 44th St. theatre, N. Y., is the basis of a $15,000 claim by Emiline Roche and Peggy Clark against the American Theatre Wing, Inc., and Sol Lesser, who made the film version. While Harry Horner got scenic credit for 'Stage Door Canteen,' Misses Roche and Clark did not. They petitioned Lesser, who argued that if he were to do that, there would be no end of it; he'd have to screen-credit the woman who designed the Canteen hostesses' aprons, etc.

The ATW mulled the matter at an executive board meeting, and a $500 settlement to each may end the entire matter, from present indications.

Mayer, Spitz, Harry Cohn, Other Film Toppers Among 40 Set to Testify As Racket Trial Moves Into 4th Week

By PAUL ROSS

With 40 additional witnesses subpoenaed by the defense, and top film industry figures including Louis B. Mayer, Leo Spitz and Harry Cohn already waiting to testify for the Government, the extortion trial in N. Y. federal court of six Chicago mobsters and two other defendants today (Wednesday) enters its fourth week.

The sessions came to a halt Friday afternoon (29) and were put over until this morning (Wed.) because of an illness developed by Boris Kostelanetz, special assistant U. S. attorney general. The defendants accused of extorting enormous sums from film companies are: Ralph Pierce, Louis Compagna, Charles Gioe, Paul DeLucia, Phil D'Andrea and Francis Maritote, alleged members of the strong-arm Chicago underworld; John Roselli, alleged West Coast payoff-man for the mob, and Louis Kaufman, business agent of Local 244, IATSE, Newark, N. J.

Browne Denies Shooting Sprees With Petrillo

George Browne rounded out his fourth day in the witness chair on Friday morning (29), despite his collapse with ulcer-trouble — Judge Bright called it 'stomach distress'— the day before.

Browne testified that he was a friend of James C. Petrillo, in 1925. He denied, however, that he and Petrillo used to frequent a Chicago theatre and after the performance sit and shoot out the houselights. Browne admitted he carried a gun without necessity, but said he did so because he was once an honorary deputy sheriff of Cook County, this post being a 'token of esteem' from the citizenry.

He also admitted that he supplied the capital for a number of speakeasies but said he never drew profits, and frequently lost his investment because he was the 'best customer.'

Defense attorney A. Bradley Eben drew from Browne the admission that his own brother-in-law, Herb Green, had been severely beaten by Bioff, Green dying soon afte-

Nicholas M. Schenck, president of Loew's, followed Browne on Friday, appearing as a Government witness. Schenck started his testimony placidly enough, but before the session was over he launched into verbal warfare with defense attorney James D. C. Murray. The bickering between Murray and Schenck reached such proportions that Judge Bright was forced to intercede several times to keep things orderly. In this respect, Schenck offered a strong contrast to Browne who during his four days had fought back just once—and then apologized for it.

Even before Murray sailed into him, Schenck gave plenty of dramatic testimony under direct examination by Boris Kostelanetz, special assistant U. S. attorney general. The president of Loew's, Inc., described his first meeting with Bioff at the request of Browne. He later admitted he had not inquired regarding Bioff's status or character when Browne introduced him. Schenck told how Bioff had promptly demanded money, and quoted Bioff as saying, 'You've a prosperous business here. Now I elected Browne because I wanted him to do what I wanted him to do when I wanted him to do it. You understand, I'm the boss. I want $2,000,000 out of the motion picture industry.' Schenck said he was so shocked that 'at first I couldn't talk.' Then he refused to discuss the matter.

'You'll talk about it,' Schenck said Bioff told him. 'If you don't pay it'll cost the industry millions. We gave you a taste in Chicago.'

Three days later, at the 1936 Basic Agreement meeting in New York, Schenck and the late Sidney R. Kent, then prez of Fox Film, were approached by Bioff, who said, 'Now look, I've thought the matter over since I talked to you last. I asked $2,000,000 but that's too much, I guess, at one time. I want a million and I will not talk about it.' Schenck and Kent refused, whereupon Bioff 'repeated his threats,' Schenck testified, saying, 'You know what we'll do, we showed you in Chicago and the other towns.'

During the remainder of the 1936 meeting, Bioff made daily demands, Schenck said, and finally suggested that, 'I have a different way to do it. I'll take $50,000 from the large companies, and $25,000 from the small companies. Before the day is over let me know, one way or the other. The minute we get out of here (i.e. the meeting) and there's no answer, we'll close the theatres. I want an answer, not an argument.'

Bioff again put the bee on him at the 1937 Basic Agreement meeting, Schenck declared. He quoted Bioff as saying, 'I want $50,000 this year,' and when Schenck pretended surprise, Bioff replied, 'Stop your nonsense; you know it's coming to me.'

The film head again paid, but suggested to Bioff the now-famous raw film deal involving Aller & Smith, subsidiary of DuPont, and Norman Nelson, Bioff's brother-in-law, who went on the Aller & Smith payroll for $125 a week and 7% 'commission' on raw film sold to Metro. The 'commission' was used to pay the shakedown money, in lieu of cash, but Schenck testified that he never received the $50,000 he gave Bioff, though the latter promised to return it.

Schenck described how he instructed Louis B. Mayer to set the raw film arrangement going. Schenck volunteered the opinion that while it was admittedly illegal for a firm to receive a secret rebate, it was 'all right' to arrange to give company's business to someone and then send a man to handle it. The Loew's president also admitted that the shakedown money was 'paid out of the vault by the treasurer, who reimbursed himself from the company.' He further conceded that this money belonged to the stockholders, not to himself, and said that the shortage was made up on the company's books by adding a given figure to certain expense items.

When Murray took over the witness, the fireworks began. Schenck, declaring he had been a resident of New York for 20 or more years, refused to be pinned down to a statement that he knew Thomas E. Dewey, in 1936, was jailing racketeers with union connections who tried to extort employers. The most Schenck would grant on this point was that 'possibly' he knew it, and then he jabbed at Murray, 'Neither would you know it if you didn't have it looked up.'

Schenck Admits Failure To Expose Racketeers

Schenck was forced to admit, however, that he had done nothing to get rid of Bioff and Browne after they made their demands; that he had not gone to the authorities with what he knew when he learned in 1939 that Bioff was an escaped panderer, and that he had withheld the knowledge he had from the stockholders and the Loew's board of directors. Said Schenck: 'I didn't conceal it; I didn't expose it; I simply didn't do anything about it.'

One important bone of contention between Murray and Schenck involved the affairs of Local 306. Schenck insisted Murray didn't really want to know the facts concerning 306, and hotly denied that he, or Charles C. Moskowitz, Loew's Theatres v.p., had any discussions with Bioff and Browne, 'looking toward a reduction of wages' for members of 306. Schenck declared that Major Leslie T. Thompson (RKO) was the one who contacted Browne and Bioff, but only toward a settlement of strike possibilities. However, Schenck was forced to admit that Thompson's negotiations also involved the matter of reduced salaries, in which Loew's was interested 'in part.'

Murray drew from Schenck the fact that he had earned around $250,000 in 1935 on a salary and percentage basis, and then Schenck cracked that he had earned 'plenty' anyway, for your purposes, because $250,000 yearly is plenty for any man.' At the same time, Schenck was forced to concede that the negotiations over Local 306 resulted in a 10% cut for the members. Murray hinted that the $120,000 thus saved was nearly equal to the $150,000 paid Browne and Bioff.

An interesting sidelight on Schenck's testimony of Friday is that he declared he had not read the Basic Agreement. This jibed with a

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REFEREE REFUSES TO OUST KAUFMAN & CO.

Newark, Nov. 2.

A decree refusing to oust Louis Kaufman, business agent, and Harry Oppenheimer, secretary, of Local 244, Motion Picture Operators' Union, was handed down here Saturday (30) by Vice Chancellor John O. Bigelow in a suit brought by so-called 'insurgent members.' Bigelow at the same time ordered a union constitutional amendment to prevent abuses of the 'work permit' system and set up a seniority rating for the assignment of jobs.

George Gilligan headed the group initiating the move against Kaufman's leadership. Receivership for the local and a financial probe of its funds were sought.

In denying these motions, Bigelow said the 'majority of members fared well under the Kaufman regime,' and ruled that favoritism charges were unsubstantiated.

Kaufman and Oppenheimer were ordered by the court to repay the local a total of $13,000 which had been taken from the union's treasury to pay counsel fees in litigation involving their union activities in 1936.

As to the union constitutional amendment, Bigelow's decree ruled provision should be made within two months that members of 20 years' standing be entitled to jobs with a $90 weekly minimum; those with a minimum of 10 years' membership get assignments with a $60 minimum and other jobs be distributed to younger members.

Bigelow further ordered that whenever a vacancy occurs through death or resignation, the assignment should be posted at union headquarters with salary and hours listed, after which the executive committee should order Kaufman to fill the job. All such assignments, however, would be subject to approval of exhibitors.

Herman Shapiro, counsel for Local 244, announced the membership would convene Sunday (7) to decide whether to ask Bigelow for modification of the terms of his decree or appeal to the State Court of Errors and Appeals.

UPPED ADMISSION, CLEARANCE CUT

In decision rendered by Appeal Board of the American Arbitration Assn., an independent exhibitor in Los Angeles has obtained clearance relief as result of increasing admission scales. Appeal was taken after the local L. A. arbitrator had refused to grant any reductions on that ground.

Lewis & Co., operating the Los Feliz, L. A., complained that the former clearance of 49 days over this house was unreasonable and since admission scales had been boosted, the clearance should be cut to 25 days. Case was directed against the Loma and Apollo theatres, operated by West Coast Hollywood theatres.

L.A. to N.Y.

Neil Agnew.
Barney Balaban.
Hal Bock.
Samuel Bronston.
George Burrows.
Lucille Defnet.
William Dozier.
Charles Einfeld.
Knowles Entriken.
Fanchon.
Emerson Foote.
Preston Foster.
Robert Gillham.
Dorothy Gish.
John Harrington.
Henry Herbel.
John W. Hicks, Jr.
Elizabeth J. Higgins.
Russell Holman.
Marsha Hunt.
Irving Mansfield.
Dean Murphy.
Dudley Murphy.
Irving Phillips.
Arthur Pierson.
Monte Proser.
Leo Robin.
Sig Schlager.
Arthur Schwartz.
Matt Shelvey.
Leo Spitz.
John Swallow.
Nancy Walker.

N.Y. to L.A.

Norman Corwin.
Bill Dover.
Margaret Ettinger.
Charles W. Koerner.
Louella O. Parsons.
Rocco Vocco.

House Committee Agrees on 20% Admish Tax; Will Yield $165,000,000

Washington, Nov. 2.

The House Ways & Means Committee voted yesterday (1) to boost amusement admission taxes to 20%, twice the present figure. The increase is expected to put an additional $165,000,000 a year into Uncle Sam's money bags, according to Treasury estimates. Earlier the committee voted favorably on a proposal to boost taxes on pari-mutuel racetrack betting to 5% instead of the 4% levy originally introduced. No change was recommended in the 30% tax on nitery checks, which now carry only a 5% bite.

In doubling second class mail rates the committee sidestepped a scrap with the press by exempting newspapers and religious publications. Excise increases voted by the group would end automatically six months after the war's end.

The theatre admissions tax enjoyed a free roller coaster trip before finally reaching the present level which may be the final figure. Originally the Treasury recommended 30%. The Ways & Means tax experts cut this down to 2c on each 15c admission. Then the committee upped it again to 30% only to drop it to 20% yesterday.

Theatre interests aren't happy over the levy and are expected to fight it when it reaches the Senate since the committee's recommendations probably will pass the House. Senators are expected to receive a heavy mail from the folks back home over the increase.

'A voice from home,' explained one indie theatre representative, 'means more than 150 at headquarters.' Feeling in theatre circles is that Congressmen are being fooled by crowded showhouses in Washington and believe this condition exists all over the country. Another influencing factor, it is thought, was the recent Treasury announcement of the $75,000 earners although most theatre operators don't get much of the kind of coin that goes to the stars.

Mpls. Exhibs Protest Tax

Minneapolis, Nov. 2.

Mass protests against the proposed 30% admission tax are being organized in Minnesota and North and South Dakota. The trade in the territory has been urged by industry leaders to take a hand in the fight.

Prominent exhibitors in every county of the three states have been lining up theatre owners and mapping a course of action. Contact will be had with congressmen in an effort to drum up opposition to the admission tax boost.

It's feared by the trade here that such a stiff opposition tax would dent grosses to such an extent that many smaller exhibitors would be forced out of business. In all this connection, exhibitor leaders point out that theatre patronage now has levelled off with the main responsibility placed upon a tightening of pursestrings due to the cumulative effects of the withholding and other taxes.

The trade here proposes to point out that it's essential to keep small town theatres open in the interest of public wartime morale.

ZEVIN SENTENCING PUT OFF TILL DEC. 1

Sentencing of Isadore Zevin, former secretary to George E. Browne, convicted ex-president of the IATSE, was postponed Monday (1) in N. Y. federal court by Judge Murray Hulbert until Dec. 1. Zevin pleaded guilty to an indictment alleging perjury committed before a Federal grand jury investigating the whereabouts of a special $1,500,000 assessment fund collected from IA members.

According to Boris Kostelanetz, Special Assistant U. S. Attorney General, Zevin lied when questioned about the fund and to how it was used. He swore it was created to pay the salaries and expenses of union representatives, when, said Kostelanetz, he knew that the fund was being set up for use of Browne, Willie Bioff, Browne's personal aid and Nick Circella (Dean), Chicago gangster.

It was the Government's contention that the fund was being used by others besides the two former labor leaders. It has since been learned that 'The Boys From Chicago' got their share of this fund. Zevin is named as a confederate in the indictment against the eight defendants now on trial. He faces prison sentences of 60 years and fines amounting to $42,000.

Of the $1,500,000 special fund, all but $250,000 went to the mobsters, Browne, Bioff and Circella, the Government charges.

ED SMITH RINGS 'BELL'

Hectic Experience of Springfield, Mass., Theatre Manager

Springfield, Mass., Nov. 2.

For an hour and 15 minutes last Wednesday (27), Ed Smith, manager of the Paramount, thought he was the guy 'For Whom the Bell Tolls.' Arriving at the theatre at 9 for a 10:15 opening of the Hemingway film, he found a line already formed in front of the theatre, but no sign of the reels.

Perspiring freely, he waited for the film delivery service to arrive, but the feature was not in the lot. By this time, the queue extended a block down Main street and turned the corner into Hampden street.

A call to the Paramount offices at Boston revealed that the shipment had been made the day before via baggage car. Dashing to the Union Station, he enlisted the aid of baggage room employees and at 10:15 the film was discovered in an obscure corner where it would have remained indefinitely unless someone called for it. Another dash back to the theatre and into the projection room got the introduction flashed onto the screen just as the City Hall bells were tolling 10:15. The house was full for the first show and business continued good throughout the week.

The episode was just another incident in a hectic week that was climaxed by the return on furlough of his son, Capt. Jack Smith from the Near East and Africa where he has been flying for 18 months. The youth has several decorations.

Glenn Hunter Makes Coast Stage Comeback

Hollywood, Nov. 2.

Glenn Hunter, long time off the boards, makes his comeback in Rob Du Roy's comedy, 'A Public Affair,' at Chelle Janis's Left Bank theatre Dec. 8.

William 'Big Bill' Tilden's 'War Song,' a three-act drama, has been booked in for Nov. 2 without the author in an acting role.

Charmed, Ladies

Hollywood, Nov. 2.

Jack Benny draws Alexis Smith and Dolores Moran, as conflicting femme interests in his next starrer, 'The Horn Blows at Midnight,' at Warners.

Sam Hellman and James V. Kern wrote the story, to be produced by Mark Hellinger and directed by Raoul Walsh.

Miss Tandy's 1st U. S. Pic

Jessica Tandy, the British stage actress who has also appeared on Broadway, is scheduled for one of the top roles in Metro's production of 'The Seventh Cross,' Spencer Tracy starrer. It'll be Miss Tandy's first appearance in American films. Hume Cronyn pacted for role in picture.

Signe Hasso has the femme lead. Swedish actress returns from the Paramount lot where she played a loanout role in 'The Story of Dr. Wassell.'

Six to Go at Mono

Hollywood, Nov. 2.

Monogram is stepping on the production gas in November and starting six pictures, beginning with the King Bros. feature, 'Johnny Doesn't Live Here Any More.'

On the November list are 'Hot Rhythm,' 'Black Beauty,' 'Charlie Chan Solves the Perfect Crime,' 'Raiders of the Border' and 'The Kid From Sonora.'

'Rosie,' Great $35,000, Ace New Chi Pix; Dexter Ups 'Holmes,' Bangup 24G

Chicago, Nov. 2.

Business continues big in the Loop, particularly on weekends, with grosses hitting stout totals. 'Sweet Rosie O'Grady,' at State-Lake, is headed for great $35,000 in first week, and 'Best Foot Forward,' at United Artists, looks like forte $20,000. 'Phantom of Opera' is breaking weekend records at the Palace and looks strong $24,000 for its second week. The Oriental, with 'Sherlock Holmes Faces Death' and stage show headed by Al Dexter band, should do neat $24,000.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Wintertime' (20th) and 'Dancing Masters' (20th) (2d wk). Neat $9,000. Last week, slick $11,000.

Chicago (B&K) (4,000; 50-85)—'Proudly Hail' (Par) (2d wk), plus vaude on stage. Strong $53,000. Last week, hefty $63,000.

Garrick (B&K) (900; 50-85)—'Wintertime' (20th) and 'Dancing Masters' (20th) (2d wk). Bright $11,000. Last week, sparkling $14,000.

Grand (RKO) (1,150; 40-85)—'Spitfire' (RKO) and 'Seventh Victim' (RKO). Corking $12,000. Last week, 'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO) (second week in Loop), good $9,000.

Oriental (Iroquois) (3,200; 31-69)—'Holmes Faces Death' (U) and Al Dexter orch on stage. Bangup $24,000. Last week, 'Always Bridesmaid' (U) and Eddy Howard orch on stage, strong $27,000.

Palace (RKO) (2,500; 40-85)—'Phantom Opera' and 'Lucky Fellow' (U) (2d wk). Big $24,000. Last week, smash $28,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G). Snappy $18,000. Last week, 'Watch Rhine' (WB) (5th wk), 5 days, and 'Marines,' 2 days, excellent $21,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th). Great $35,000. Last week, 'Bell Tolls' (Par) (8th wk), 6 days, and 'Rosie O'Grady' (20th), one day, staunch $30,000.

United Artists (B&K) (1,700; 50-85)—'Best Foot Forward' (M-G). Very good $20,000. Last week, 'Heaven Can Wait' (20th) (4th wk), okay $14,500.

Woods (Essaness) (1,200; 50-85)—'Destroyer' (Col) and 'Murder Waterfront' (WB) (3d wk). Rousing $15,000. Last week, sturdy $15,500.

'FLESH' BIG 26½G IN MILD PHILLY

Philadelphia, Nov. 2.

Grosses are dipping slightly this week with only a few bright spots. Best grosser is 'Flesh and Fantasy,' with 'Princess O'Rourke,' although in third week, coming in close behind at much larger house.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Holy Matrimony' (20th) (2d wk). Okay $10,200 following neat $13,800 opener.

Arcadia (Sablosky) (600; 35-75)—'Thank Lucky Stars' (WB) (2d run). Nice $5,800. Last week 'Old Chicago' (20th) (Reissue) (2d wk). Pallid $3,300.

Boyd (WB) (2,500; 35-75)—'Flesh and Fantasy' (U). Boyer luring the femmes to tune of sock $22,600 plus $3,900 at Earle for one-day stand on Sunday. Last week, 'Sky's Limit' (RKO), sad $11,800.

Earle (WB) (2,768; 36-85)—'Young Ideas' (M-G) with Glen Gray orch and Rufe Davis on stage. Mediocre $17,500. Last week, 'Unknown Guest' (Mono) with Johnny Long orch, okay $22,400.

Fox (WB) (2,245; 35-75)—'Salute Marines' (M-G) (2d wk). Slumping sharply to $14,200 after smash $32,500 opening sesh.

Karlton (Goldman) (1,000; 35-75)—'Rising Sun' (RKO) (2d run). Neat $7,200. Last week, 'Let's Face It' (Par), fine $6,000 second week of second run.

Keith's (Goldman) (2,220; 35-75)—'Spitfire' (RKO) (2d run). Fair $6,200. Last week, 'Claudia' (20th), sweet $7,500.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (3d wk). Lots of power at $23,000. Last week, solid $26,800.

Stanley (WB) (2,916; 35-75)—'Rosie O'Grady' (20th) (3d wk). Satisfactory $13,900 but big drop from bangup $20,200 of last week.

Stanton (WB) (1,475; 35-75)—'Tartu' (M-G). Fair $9,300. Last week, 'Crime School' (WB) (Reissue), okay $7,500 for second week.

Vidor's Dream

Hollywood, Nov. 2.

Charles Vidor draws the director chore on the forthcoming costume drama, 'At Night We Dream,' starring Paul Muni, at Columbia.

Lou Edelman is producer, with the picture scheduled for late November shooting.

'LADY TAKES CHANCE,' BIG $18,000 IN PITT.

Pittsburgh, Nov. 2.

For the first time in memory, Stanley and Warner are day-and-dating a picture this week. It's 'Lady Takes a Chance,' and since every other house but one in town has a holdover, the Jean Arthur-John Wayne starrer will do all right. Sole other exception to the h.o. rule is Senator, but double bills seldom count for anthing there, and 'Two Senoritas from Chicago' and 'Passport to Suez' will be no exception. 'Bell Tolls' slipping away sharply in second week to less than half of opening stanza's take, although 'Sweet Rosie O'Grady' is holding up well at Harris, after cracking house's record, and 'Corvette K-225' will make a creditable showing in its final session at the Fulton.

Estitames for This Week

Fulton (Shea) (1,700; 30-60)—'Corvette K-225' (U) (2d wk). Excellent word-of-mouth and continued favorable press comment will keep this one up to an okay $5,500 on the windup, with Rep's 'In Old Oklahoma' slated to come in Saturday (6), although it may wait a few extra days. Last week 'Corvette' got fine $10,000.

Harris (Harris) (2,200; 30-60)—'Sweet Rosie O'Grady' (20th) (2d wk). Betty Grable sockeroo punching out another sweet session for itself and should better $10,000 without any trouble. That'll likely mean a third week for it here; if not, it'll continue at Harris. Last week 'Rosie' cracked house mark for a picture scaled at regular prices, topping $18,000.

Penn (Loew's-UA) (3,300; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Original excitement over this one petering out and comments are inclined to keep picture in smash class. Doubtful if it will register more than $19,000 on current session, n.s.h. at those prices. Last week 'Bell' went to $44,000 and new all-time high for house.

Ritz (WB) (800; 30-60)—'Thank Lucky Stars' (WB) (3d wk). Was brought here after fortnight at Stanley and not much left for it at small-seater. Will have to hurry to get even $2,200, ordinary. Last week, 'Behind Rising Sun' (RKO), after successive weeks at Penn and Warner, all right at $3,000.

Senator (Harris) (1,750; 30-60)—'Two Senoritas from Chicago' (Col) and 'Passport to Suez' (Col). Kind of a double bill that merely keeps the house open and does nothing more. Looks like $3,000, just about average for a twin bill at this spot. Last week, 'First Comes Courage' (Col) disappointing at same.

Stanley (WB) (3,800; 30-60)—'Lady Takes Chance' (RKO). With new pix field all to itself, big-seater should knock down snappy $18,000, okay considering fact that film is playing day-and-date at Warner just a couple of blocks away. House, after three weeks of straight celluloid, returns to presentation policy Friday (5) with 'Adventures of Tartu' (M-G) and Glen Gray's band. Last week, second of 'Thank Your Lucky Stars' (WB), droopy at $10,000.

Warner (WB) (2,000; 30-60)—'Lady Takes Chance' (RKO). Jean Arthur-John Wayne starrer doing all right here, too. Heading for $9,000 and that ain't hay. Last week, 'I Dood It' (M-G), in second week after being at Penn previously, came through nicely to $7,000.

'Army' Snappy $25,000, B'klyn Ace; 'Sun' 17G

Brooklyn, Nov. 2.

Top money this week is the Strand's 'This Is the Army.' Holdover of 'Johnny Come Lately,' at Loew's Metropolitan, is also doing nicely.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Behind Rising Sun' (RKO) and 'Gals, Inc.' (U). Satisfactory $17,000. Last week, 'Holy Matrimony' (20th) and 'Victory Through Air Power' (UA), nifty $19,000.

Fox (Fabian) (4,023; 35-75)—'True to Life' (Par) and 'Submarine Alert' (Par) (2d wk). Grand $18,000. Last week, sock $20,000.

Metropolitan (Loew's) (3,618; 35-75)—'Johnny Come Lately' (UA) and 'Young and Willing' (UA) (2d wk). Nice $15,000. Last week, swell $22,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly We Hail' (Par) and 'Sleepy Lagoon' (Rep). Solid $23,000. Last week, 'Thank Lucky Stars' (WB) and 'Adventure Iraq' (WB) (3d wk), $18,000.

Strand (WB) (2,952; 35-75)—'This Is Army' (WB). Off to strong start and will likely grab great $25,000, best at this spot in months. Last week, 'Alaska Highway' (Par) and 'Here Comes Elmer' (Par), mild $5,000.

First Runs on Broadway

(Subject to Change)
Week of Nov. 4.

Astor—'Thousands Cheer' (M-G) (8th week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'The Phantom of the Opera' (U) (4th week).
(Reviewed in 'Variety' Aug. 18)

Criterion — 'Corvette K-225' (U) (3d week).
(Reviewed in 'Variety' Sept. 29)

Globe — 'The Iron Major' (RKO) (2d week).
(Reviewed in 'Variety' Oct. 20)

Hollywood — 'Old Acquaintance' (WB) (2).
(Reviewed in current issue)

Music Hall—'Claudia' (20th).
(Reviewed in 'Variety' Aug. 18)

Palace — 'The North Star' (RKO).
(Reviewed in 'Variety' Oct. 13)

Paramount — 'True to Life' (Par) (4th week).
(Reviewed in 'Variety' Aug. 11)

Rialto—'Son of Dracula' (U) (5).
(Reviewed in current issue)

Rivoli — 'For Whom the Bell Tolls' (Par) (17th week).
(Reviewed in 'Variety' July 21)

Roxy—'Sweet Rosie O'Grady' (20th) (3d week).
(Reviewed in 'Variety' Sept. 22)

Strand — 'Princess O'Rourke' (WB) (5).
(Reviewed in 'Variety' Sept. 22)

Victoria — 'The North Star' (RKO).
(Reviewed in 'Variety' Oct. 13)

'DOOD IT' FAT 14G IN L'VILLE

Louisville, Nov. 2.

Grosses are steady this week, but there are no standouts. New business is split between 'I Dood It' at Loew's State, 'Wintertime' at the Rialto, and Milt Britton's band plus 'Revenge of Zombies' at the National. 'Dood It' should pace the straight filmers.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Lady Takes Chance' (RKO) and 'Saint Meets Tiger' (Rep). Moveover from Rialto, fine $4,000. Last week, 'Salute Marines' (M-G) and 'Footlight Glamour' (Col), fairish $3,000 moveover.

Kentucky (Switow) (1,200; 15-25)—'Above Suspicion' (M-G) and 'Bomber's Moon' (20th). Okay $1,700. Last week, 'Youngest Profession' (M-G) and 'Du Barry Was Lady' (M-G), $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Dood It' (M-G) and 'Dangerous Blondes' (Col). Business has been bumper from start; stout $14,000. Last week, 'Sahara' (Col) and 'Lucky, Mr. Yates' (Col), fine $9,000.

Mary Anderson (Libson) (1,000; 30-60)—'Army' (WB) (5th wk). Holding up consistently at good $7,000, a drop-off of about $1,000 from last week.

National (Indie) (2,400; 40-65)—'Revenge Zombies' (Mono) and Milt Britton orch on stage, with Bonnie Baker, Carr Brothers. Stage show is responsible for the draw. Healthy $15,000. Last week, 'False Faces' (Rep) and Russ Morgan orch sturdy $16,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Wintertime' (20th) and 'Good Fellows' (Par). Bangup $12,000. Last week, 'Lady Takes Chance' (RKO) and 'Saint Meets Tiger' (Rep), sturdy $11,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'In Old Chicago' (20th) and 'Banjo on Knee' (20th) (reissues). Lack of product prompted return of oldies, but only medium $3,500 is likely. Last week, 'Holy Matrimony' (20th) and 'Paris After Dark' (20th), $3,000.

'Chance' Sturdy $13,000, Indpls.; 'Dood It' 11½G

Indianapolis, Nov. 2.

Biz has leveled off at most spots here after last week's fast pace, but grosses still are strong. 'Lady Takes a Chance,' at the Indiana, is out in front, with 'I Dood It' getting plenty of attention at Loew's. 'Fallen Sparrow' is showing nice profit at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Fallen Sparrow' (RKO) and 'This Is Washington' (RKO). Average $9,500. Last week, 'Top Man' (U) and 'Holmes Faces Death' (U) sturdy $10,200.

Indiana (Katz-Dolle) (3,300; 30-50)—'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep). Strong $13,000. Last week, 'Let's Face It' (Par) and 'Good Fellows' (Par), smash $15,500.

Keith's (Indie) (1,200; 30-55)—'Citadel Crime' (Rep) plus vaude. Trim $4,700 in four-day run. Last week, $5,000 in same time on 'Thumbs Up' (Rep) and vaude.

Loew's (Loew's) (2,450; 30-50)—'Dood It' (M-G) and 'Hitler's Madman' (M-G). Oke $11,500. Last week, 'Sahara' (Col) and 'Dangerous Blondes' (Col), fine $12,200.

Lyric (Katz-Dolle) (1,600; 30-50)—'Let's Face It' (Par) and 'Good Fellows' (Par). Nifty $6,000 on moveover. Last week, 'Princess O'Rourke' (WB) and 'Nobody's Darling' (WB), moveovers, neat $5,000.

B'way Fast; 'Top Man'-Armstrong Strong $40,000, 'Major' Steady 16G 'Lassie' 100G In Final, 'Sun' $19,000

Hard-hitting shows on Broadway, including several holdovers whose staying powers are unusually good, will again provide a strong total for the downtown houses, with election day yesterday (Tuesday) at weekend scales, contributing to the gross. The brownout effective Monday (1), with marquees lit until 10 p.m., may have encouraged the excellent trade done at night, plus fact it was election eve, when takes are usually up. However, during the day, when no outdoor lighting was allowed under the new regulations, business was also above that of a normal Monday. While night illumination is supposed to be decreased in intensity, on Monday evening the marquees appeared as bright as prior to the old dimout. No doubt WPB inspectors will look into this.

New shows of the past week are 'Top Man,' on first-run at the State with the Louis Armstrong orchestra on stage, and 'The Iron Major,' which moved into the Globe Saturday (30). Latter is doing strongly at an indicated $16,000 or over, albeit not outstanding, while the State is pounding furiously for a possible $40,000, immense. 'Old Acquaintance' was added to the list yesterday (Tuesday), having replaced 'This Is the Army' at the Warner Hollywood.

A breakneck pace continues at the Roxy and Capitol. At the former, with 'Sweet Rosie O'Grady' and a stage bill including Danny Kaye, Tommy Tucker and Beatrice Kay, the second canto finished last night (Tuesday) at a sensational $117,000. However, Kaye went off the show Saturday (30) for three days when called by the Army for a draft examination. Miss Kay, complaining about her spotting on the show, walked after last night's performance.

The Capitol, in its third week with 'Phantom of the Opera' and Duke Ellington, plus Lena Horne, in person, continues at great speed, currently looking a possible $70,000, socko. Another stageshow operation, the Paramount, playing 'True to Life,' Ink Spots and Tony Pastor's band, remains exceptionally steady, with the third week through last night (Tuesday) accounting for a stout $50,000.

'Corvette K-225,' which today (Wednesday) incepts its third week at the medium-sized Criterion, wound up the second at a very smart $26,000, while holding up in great style is 'For Whom the Bell Tolls,' now on the third week under its consecutive-run policy at the Rivoli. Indications point to about $43,000, extremely good.

'Behind the Rising Sun,' which closes its third week tonight (Wednesday) at the Palace at an okay $19,000, will be replaced tomorrow night (Thursday) by 'North Star,' which will have a special reserved-seat-$2.20 preem at the Palace, house being closed during the day, and thereafter will play on continuous run at $1.65 top. Opening tomorrow night concurrently is a $2.20 unveiling at the Victoria, operated by Maurice Maurer. Both houses are expected to be sold out for the preems. Starting Friday (5), the Victoria will play the Sam Goldwyn picture on a roadshow basis at $2.20 top.

Hypoed by election day, 'Lassie Come Home,' now in the fourth-final week at the Music Hall, should hit a big boneyard at $100,000 to beat the prior week's $95,000.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (8th wk). Maintains good draught, the 7th week, ended Monday night (1), hitting over $21,000; previous (6th) stanza was $25,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Phantom of Opera' (U) and, on stage, Duke Ellington and Lena Horne (3d wk). Steaming for possible $70,000, exceptionally good. Last week, second, hit a smacko $74,000. Holds further.

Criterion (Loew's) (1,700; 35-$1.25)—'Corvette' (U) (3d wk). Came past the barrier last night (Tuesday) on the second lap for a very strong $26,000, while smash $35,000 was garnered the first week.

Globe (Brandt) (1,416; 35-85)—'Iron Major' (RKO). Not on the sensational side but strong at $17,000 or thereabouts, and holds over. Last week, third for 'Hostages' (Par), was $9,600, good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB). Opened yesterday (Tuesday) to catch the Election day crowds. 'This Is the Army' (WB) went 14 weeks short of two days, on the final five dropping to $13,000, while the 13th week also was down at $17,600. On the run, however, a tremendous money-getter at over $500,000.

Palace (RKO) (1,700; 44-$1.10)—Behind Rising Sun' (RKO) (3d-final wk). Goes out tonight after a very profitable 21-day run, concluding week being $19,000, while the second ran to a substantially fine $30,000. 'North Star' (Goldwyn-RKO) starts continuous run at $1.65 top Friday (5), following reserved-seat opening tomorrow night at $2.20 top.

Paramount (Par) (3,664; 35-$1.10)—'True to Life' (Par) and Ink Spots, Tony Pastor, others (4th-final wk). Sturdy at $50,000 for the third week ended last night (Tuesday), close to the second when $55,000 was drawn.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Lassie Come Home' (M-G) and stageshow (4th-final wk). Of highly-pedigreed stock, dog picture should claw its way to a very snappy $100,000 this week, its last, better than third's $95,000, also plenty of dog biscuits. 'Claudia' (20th) opens tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—'Paris After Dark' (20th) (2d-final wk). Holdover over average at $8,000 or close, while initial seven days hit near to $12,000, very nice. 'Son of Dracula' (U) opens tomorrow (Thursday).

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (3d wk). Currently on third week of grind run and still hitting on all sixes, take looking an excellent $43,000. Last week (2d) was $46,000. Looks to remain here considerably longer.

Roxy (20th) (5,886; 55-$1.10)—'Sweet Rosie O'Grady' (20th) and, in person, Danny Kaye, Tommy Tucker and Beatrice Kay (3d wk). Amazing boxoffice impetus of show brought $119,000 last week (1st), with rain keeping it from being higher, while second concluded last night (Tuesday), with aid of Election day, brought take to $117,000, in both cases highest scored here in 15 years. Kaye was out of the show Saturday-Sunday-Monday (30-31-1) due to Army draft examination, while Miss Kay retired from the bill last night (Tuesday) due to dislike of her spotting on the show.

State (Loew's) (3,400; 35-$1.10)—'Top Man' (U) (1st run) and Louis Armstrong orch. Combination of all-colored stageshow and picture spelling very big biz here, prospects being sanguine for $40,000. Last week was also away up there at $37,000 with 'Johnny Come Lately' (UA) (2d run) and Ann Corio, Herb Miller orch, others, in person.

Strand (WB) (2,756; 35-$1.10)—'Thank Lucky Stars' (WB) and Sammy Kaye (5th-final wk). Hardly faltering at all on blowoff, with $31,000 likely, close to the $33,000 hit last week (4th), good enough in both cases. 'Princess O'Rourke' (WB), Shep Fields and Merry Macs open Friday (5).

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO). Opens roadshow run here tomorrow night (Thursday), playing day-and-date with Palace where engagement will be on a continuous basis.

'Corvette,' Leader In Mont'l, Great $13,000

Montreal, Nov. 2.

New product in most class 'A' houses, with 'Corvette K-225' out in front with sock biz. Runner-up is 'Stormy Weather.'

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Corvette K-225' (U). Pacing smash $13,000. Last week, repeat of 'Let's Face It' (Par), snappy $9,000.

Capitol (CT) (2,700; 30-62)—'Stormy Weather' (20th) and 'Passport Suez' (Col). Big $11,000. Last week, h.o. 'Bataan' (M-G) and 'Never Dull Moment' (U), good $7,000.

Loew's (CT) (2,800; 35-67)—'Phantom Opera' (U) (4th wk). Big $8,500 following lush $10,500 third stanza.

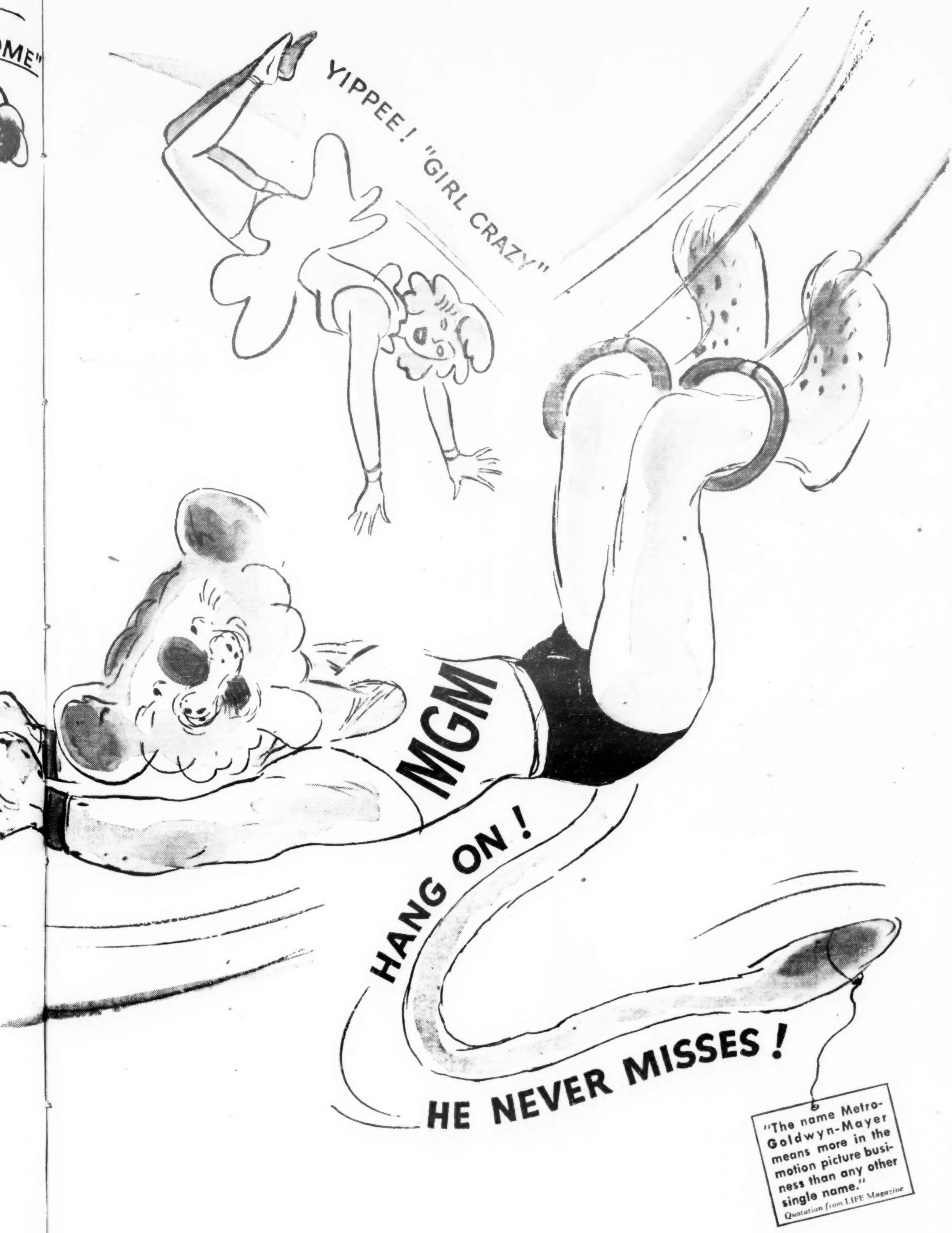
Princess (CT) (2,300; 30-52)—'Blow Up America' (20th) and 'Larceny With Music' (U). Handsome $6,500. Last week, h.o. 'Desperadoes' (Col) and 'Redhead Manhattan' (Col), good $5,800.

Strand (United Amusements) (750; 35-45)—'Daring Young Man' (Col) and 'Silver City Raiders' (Col). Stout $3,500. Last week, 'Corregidor' (PRC) and 'Behind Prison Walls' (PRC), $3,200.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (17th wk). Still clicking at around $2,500. Last week, about same.

St. Denis (France-Film) (2,500; 30-40)—'La Dame de Coeur' and 'Mon Coeur Balance.' Good $5,000. Last week, 'Louise' and 'M'sieu Albert, stout $5,500.

Let's all give to National War Fund—which gives to all!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Rain Slows Up Hub But 'Face It' Okay $30,000; Ditto 'Sparrow'-Lucas, $26,000

Boston, Nov. 2.

'Let's Face It,' at the Met, and 'Fallen Sparrow,' with stage combo, at the Boston, are the week's new entries here as h.o.'s dominate. First looks good at $30,000; second is okay $26,000. Biz is off generally following nearly a full week of rain, but there are signs of an upsurge in the current week.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Fallen Sparrow' (RKO) plus Clyde Lucas orch, others, on stage. Good at $26,000. Last week, 'Crime Doctor' (U) plus Woody Herman orch, others, on stage, dwindled in rain to $28,500.

Fenway (M-P) (1,373; 75-$1.10)—'Bell Tolls' (Par). Hereafter big twosome at Met and fairly good at $10,000. High price apparently resented. Last week, 'Army' (WB) (2d wk), oke $6,000.

Majestic (E. M. Loew) (1,470; 44-99)—'Girl from Monterey' (PRC) plus stage acts. Small $10,000. Last week, 'Hi Ya Sailor' (U) and stage show, ditto.

Memorial (RKO) (2,900; 44-75)—'Iron Major' (RKO) and 'Never Dull Moment' (U) (2d wk). Dropped to $24,000, but still good. Last week, hypoed by personal appearances, etc., grand $35,000.

Metropolitan (M-P) (4,367; 35-65)—'Let's Face It' (Par) and 'Passport Suez' (Col). Reverting to regular policy following 'Bell,' but holding up to an okay $30,000. Last week, 'Bell Tolls' (Par) (2d wk) (advanced scale), stout $41,500 after first week's sensational $63,000.

Orpheum (Loew) (2,900; 44-65)—'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA) (2d wk). Comfortable $23,000. Last week, big $30,000.

Paramount (M-P) (1,700; 75-$1.10)—'Bell Tolls' (Par). Here after two at Met, but not so good. Disappointing $20,000, price being figured too high. Last week, 'Army' (WB) (2d wk), nice $14,000.

State (Loew's) (3,200; 44-65)—'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA) (2d wk). Down to so-so $10,000. Last week, neat $14,000.

Translux (Translux) (900; 28-65)—'Isle Forgotten Sins' (PRC) and 'Boys of City' (Mono). Good $6,300. Last week, 'Unknown Guest' (Mono) and 'Tiger Fangs' (Rep), $6,800.

'Phantom' Torrid At $17,000, Buffalo Ace; 'Lady Chance' Big 16G

Buffalo, Nov. 2.

Not much to shout about this week, excepting 'Phantom of Opera.' This musical thriller is plenty socko at the Lafayette.

Estimates for This week

Buffalo (Shea) (3,500; 35-55)—'Johnny Come Lately' (UA) and 'Natzy Nuisance' (UA). Mild $15,000. Last week, 'Thank Lucky Stars' (WB), strong $19,000.

Great Lakes (Shea) (3,000; 35-55)—'Best Foot Forward' (M-G). Unexciting at $15,000. Last week, 'Bell Tolls' (Par) (3d wk), sturdy $14,000.

Hipp (Shea) (2,100; 35-55)—'Thank Lucky Stars' (WB). Moved from Buffalo. Okay $8,500. Last week, 'Hostages' (Par) and 'Good Fellows' (Par), so-so $8,300.

Lafayette (Basil) (3,300; 35-55)—'Phantom Opera' (U) and 'All By Myself' (U). Soaring to smash $17,000, or a bit over. Last week, 'Kingdom for Cook' (Col) and 'Crime Doctor' (Col), passable $10,000.

20th Century (Ind) (3,000; 35-55)—'Lady Takes Chance' (RKO). Potent $16,000. Last week, 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (2d wk), solid $14,000.

'Top Man'-Allen-Vaude Smash $30,000, Cleve.

Cleveland, Nov. 2.

Notre Dame-Navy grid game, which drummed up record crowd here last Saturday, took ball away from key houses, but latter are still scoring heavily. Palace is smashing through the line for the biggest coin with 'Top Man,' with Alan Carney and Bob Allen's orchestra running interference.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Destroyer' (Col) (2d wk). Good $7,500. Last week, 'Phantom of Opera' (U) (2d wk), same on moveover.

Hipp (Warners) (3,700; 35-55)—'Claudia' (20th). Showing some mighty fancy footwork with mighty $22,500. Last week, 'Destroyer' (Col), fast $18,500.

Lake (Warners) (800; 35-55)—'Phantom Opera' (U) (3d wk). Okay $3,000 on moveover, duplicating last week's 'Rising Sun' (RKO) (3d wk).

Ohio (Loew's) (1,200; 75c-$1.10)—'Bell Tolls' (Par) 6th wk). Satisfactory $12,000 on sixth round, and another one in offing, after $12,500 last week.

Palace (RKO) (3,700; 35-85)—'Top Man' (U) plus Bob Allen orch, Alan Carney and Marion Hutton on stage. Torrid $30,000. Last week, 'Spitfire' (RKO), with Richard Himber orch, Allan Jones, on stage, grand $29,000.

State (Loew's) (3,450; 35-55)—'Man from Down Under' (M-G). They're not buying Charles Laughton in war yarns here; result is sad $9,500. Last week, 'Dood It' (M-G), solid $18,000.

Stillman (Loew's) (2,700; 35-55)—'Dood It' (M-G) (2d wk). Brisk $7,000. Last week, 'Let's Face It' (Par) (3d wk), nice $7,500.

Herman Ups 'Gillespie' To Neat $26,000 in D.C.; 'Face It'-Vaude Ditto

Washington, Nov. 2.

Three days of driving rain hit biz downtown last week. Moisture cost first runs and neighborhoods at least $50,000. 'Let's Face It,' received kindly by critics, will fight it out with 'Dr. Gillespie's Criminal Case' and Woody Herman band for top hole this week. 'Bell Tolls,' in seventh week at Columbia, is still a sturdy contender. 'City That Stopped Hitler' and 'Adventures of Rookie,' first double feature on F street, flivvered badly, giving the Metropolitan its low gross of the year. Pulled after six days.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Dr. Gillespie's Criminal Case' (M-G), with Woody Herman orch on stage. Jitterbugs will boost this one to neat $26,000. Last week, 'Dood It' (M-G) (2d wk) plus vaude headed by Wini Shaw. Rain kept gross down to thin $17,000.

Columbia (Loew) (1,200; 75-$1.10)—'Bell Tolls' (Par) (7th wk). Final week should get okay $10,000. Last week, hurt by rain, only about $9,000.

Earle (WB) (2,242; 30-90)—'Let's Face It' (Par) plus vaude. Given good sendoff by crix, nice $26,000. Last week, 'Sahara' (Col). Started out like a world-beater, but later was rained out. $22,000, fine considering.

Keith's (RKO) (1,800; 30-55)—'Sky's the Limit' (RKO) (2d wk). Looks like good profit at $9,500. Last week, oke $16,500.

Metropolitan (WB) (1,800; 30-55)—'Lady Takes Chance' (RKO). On eight-day run should do $8,000, sturdy. Last week, 'City Stopped Hitler' (Par) and 'Adventures Rookie' (RKO). No soap, and yanked after six days after sad $4,200.

Palace (Loew) (2,242; 30-66)—'Johnny Come Lately' (UA) (2d wk). Neat $14,000 after so-so $16,000 first week, with rain hurting.

SCOLLARD WEST ON SOEG'S 15% DEMAND

Hollywood, Nov. 2.

C. J. Scollard of Paramount, chairman of the exchanges committee, is expected here Friday (5) to take part in negotiations between film exchanges and the Screen Office Employees Guild on the latter's bid for a 15% pay hike.

The SOEG still is awaiting word from producers on its demand for a 7% wage boost for 2,000 white-collar workers in the studios.

Cleve. Gets ODT Okay On Sun. Film-Delivery

The Office of Defense Transportation has come to the aid of distributors and exhibitors in the Cleveland area, where the local ODT board had ordered that no film deliveries could be made on Sundays.

Following appeal by the distributors, the ODT ruled that while no more than five deliveries can be made over six-day periods each week, including Sunday, can be chosen. This is an important day, especially so far as pickups are concerned.

Good Will Briefies

Hollywood, Nov. 2.

Columbia is going into the hands-across-the-border campaign in 'Screen Snapshots,' produced by Ralph Staub, recently returned from Mexico City where he worked out ideas for a series of shorts based on the personalities and growth of the film industry south of the Rio Grande.

Pictures will be released in English and Spanish, in cooperation with the Motion Picture Society for the Americas.

'Face It' Bright $17,000 Easy Winner in Balto.

Baltimore, Nov. 2.

Navy Day parade, which lasted hours last Sunday (31), kept the stubholders away on a big day, but biz on the week is generally good. In heavy list of h.o.s, 'Let's Face It' is having things its own way at the Stanley. 'The Adventures of Tartu,' which ran into additional troubles Saturday (30) night at Loew's Century, through spectacular fire in building directly across the street, looks all right. Repeaters are all maintaining steady pace.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Tartu' (M-G). Fairish $13,000. Last week 'Dood It' (M-G). Okay $14,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Lady Takes Chance' (RKO) (2d wk) plus new vaude layout. Holding up well at $14,000 after wham $18,900 on initial try.

Keith's (Schanberger) (2,460; 17-55)—'Phantom Opera' (U) opens tomorrow (Wednesday) after four weeks of 'Bell Tolls' (Par) at upped scale of 75c and $1.10. Final round was $13,200, very big after previous takes.

Mayfair (Hicks) (980; 25-50)—'Sleepy Lagoon' (Rep). Solid $6,000. Last week 'Always Bridesmaid' (U), all right $4,200.

New (Mechanic) (1,680; 17-55)—'Rosie O'Grady' (20th) (2d wk). Going strong at $9,000 after healthy opening round of $12,700.

Stanley (WB) (3,280; 20-60)—'Let's Face It' (Par). Robust at $17,000. Last week, second of 'Thank Lucky Stars' (WB), fell off to $8,900 after big initial sesh of $20,200.

IATSE, Detroit Theatres Agree On Wage Tilts

Detroit, Nov. 2.

Shortcutting any hearing before the War Labor Board, an agreement has been reached in substance between the local IATSE and major Detroit chains on wage increases for service employees. The tentative agreement sees wage hikes in most categories with only a formal okay required from the Governmental conciliator.

The agreement is being worked out between Local B-179 and the two biggest chains, Cooperative Theatres and United Detroit Theatres, which presages a similar pay scale for other chains and independent houses here.

While all figures have not been released, the new contracts would set up a price scale of 50c an hour for ushers in the loop district and 45c for the neighborhoods. It also will boost cashiers $3 a week.

'Sparrow' Tops New Pix In K. C., Brisk at 10G; 'Sahara' Torrid 11G, 2d

Kansas City, Nov. 2.

Grosses are down this week, with holdovers in deluxers slowing the pace. 'Bell Tolls,' in its fourth and final round at the Newman, again is leader. 'Sahara,' in second week at the Midland with 'Dangerous Blondes,' is next best. 'Sweet Rosie O'Grady,' day-and-date at Esquire, Uptown and Fairway, is steady on h.o.

'Fallen Sparrow,' at the Orpheum, looks to be the prize newcomer.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-60)—'Rosie O'Grady' (20th) (2d wk). Brisk $10,000 following grand $13,500 initial round.

Midland (Loew's) (3,500; 11-50)—'Sahara' (Col) and 'Dangerous Blondes' (Col) (2d wk). Hot $11,000 to add to smash $15,000 opening stanza.

Newman (Paramount) (1,900; 75-$1.10)—'Bell Tolls' (Par) (4th wk). Steady at $12,000. Total of $65,500 rung up for three previous weeks.

Orpheum (RKO) (1,600; 15-60)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO). Bright $10,000. Last week, 'Rising Sun' (RKO) and 'Aldrich Swings It' (Par) (2d wk), okay $10,500 after great $15,000 first frame.

Tower (Fox-Joffee) (2,100; 15-50) 'Holmes Faces Death' (U) and 'Revenge Zombies' (Mono) plus vaude. Nice $9,000. Last week, 'Kansan' (UA) and 'Old Barn Dance' (Rep) plus stage show, $10,000.

Detroit Holds Up; 'Canteen' Strong $34,000, 'Phantom' Dualed Big 36G

Detroit, Nov. 2.

There's plenty of strength left in Detroit despite some sag reflected in the extended runs which have been prevalent here.

Catching the strong play are the sole two fresh bills to move into the loop this week, with a close race coming up between 'Stage Door Canteen' at the Palms-State and 'Phantom of the Opera' plus 'Dancing Masters' at the Fox. Both are hitting toward boom grosses with 'Let's Face It' and 'Alaska Highway' at the Michigan strong in its continuation.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Sahara' (Col) (3d wk) and 'Larceny With Music' (U). Former moved over after two great weeks at the Fox, aimed at fine $9,000. Last week, 'Everybody Happy' (Col) and 'Dangerous Blondes' (Col), fresh starters got nice $8,500.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Watch on Rhine' (WB) and 'Good Fellows' (Par) (3d wk). Continues to better expectations on continued run, with $12,000 due after last week's brisk $15,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Phantom' (U) and 'Dancing Masters' (20th). Headed for big $36,000. Last week, 'Sahara' (Col) and 'Always Bridesmaid' (U) (2d wk), bettered guess with a robust $29,000.

Madison (United Detroit) (1,800; 55-75)—'Bataan' (M-G) and 'Mr. Big' (U). Pair repeating for a great $5,200. Last week, 'Hers to Hold' (U) and 'Assignment Brittany' (M-G), okay $4,700.

Michigan (United Detroit) (4,000; 55-75)—'Let's Face It' (Par) and 'Alaska Highway' (Par) (2d wk). Bob Hope film likely to follow with $26,000 after last week's socko $34,000.

Palms-State (United Detroit) (3,000; 55-75)—'Stage Door Canteen' (UA). Opens to great $34,000. Last week, 'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO) (3d wk), wound up surprisingly strong session with $11,000.

United Artists (United Detroit) (2,000; 75-$1.10)—'Bell Tolls' (Par) (5th wk). This will mark final stanza here, with $14,000 due after last week's good $20,000.

Wilson (1,900; $1.10-$1.65) — 'Bell Tolls' (Par) (5th wk). Now down to reserved-seat basis for night shows, will hold up to $7,000 on three-shows-a-day policy. Last week, okay $9,000. Pic will carry on here following United Artists bowout this week with its four-a-day program.

Studio Wages Skid

Sacramento, Nov. 2.

Film industry wages for September skidded slightly below the August mark but were still far above record for the month in 1942.

Average weekly earnings for the recent September were $72.45, as against $51.68 a year ago. For August, 1943, the weekly average was $73.73.

Picture Firms Hopeful On Eased Fire Rules For Print Containers

Since the National Board of Underwriters and the Interstate Commerce Commission have approved use of fabricated containers for film, the industry is hopeful that the present N. Y. City ordinance may be amended, as a wartime measure at least, to permit the storing of raw stock and prints in these cases. An argument in this direction is expected to be that the fiber boxes are okay in every other exchange center in the country excepting N. Y., where the Fire Department has started cracking down on buildings where film is stored.

While the Fire Dept. allows manufacturers to ship raw stock in the fabricated cases, and prints may be sent to N. Y. exchanges in these cases, the department insists, within short time limits, that the film has to be taken out of these boxes and placed in metal containers. Also, the fire officials refuse to allow exchanges to place the large cardboard boxes of film into the vaults.

Worried over the drive of the N. Y. Fire Dept. in seeing that all the regulations are lived up to, homeoffices of the film companies are making inspections and instructing their exchange heads to live up to the rules, but exchanges, it's pointed out, find it almost impossible to adhere to the severe regulations as the Fire Dept. wants it.

The fabricated containers, adopted for industry usage when it became apparent there would be a shortage of tin, have passed tests by the Underwriters and the ICC on the ground that they are safer than tin cases, since tin is a greater conveyor of heat.

WPB May OK Tin Again

With an appeal currently pending before the N. Y. Board of Standards and Appeals over the storing and shipping of films in cardboard containers Don Hyman, of the Eastman Co., meanwhile has notified distributors of a promised allocation of block steel from the War Production Board which will again permit shipment of all film in tin in the very near future.

The Eastman Co. lawyers, as well as those representing the various distribs whose exchanges, it's charged are fire hazards due to the storage of the cardboard containers, will appear before the Standards Board tomorrow (Thursday) to appeal the move which would prevent further shipment of the celluloid in the non-tin containers.

The violation rule was handed down despite a recent demonstration at the Eastman plant in Rochester which company officials contend was ample proof that the film could be stored safely in cardboard.

SAG Demands Upped Scale for Day Players

Hollywood, Nov. 2.

New wage demands by Screen Actors Guild call for a minimum of $6.75 a day, a boost from $5.50 for atmosphere players, the lowest stratum in the acting industry.

In higher scales the stand-ins and $10.50 players demand $12.75 and the cowboys, iceskaters and dancers are declaring for $16.50. Skaters also want 15-minute rest periods every working hour and higher wage rates when they furnish their own costumes and skates. Guild asks that the new rates be made retroactive to Jan. 1, 1943.

'Iron Major' Sockeroo $18,000, 'Sahara' Ditto, Prov.; 'O'Rourke' 12G

Providence, Nov. 2.

Main stemmers are falling into reverse English hereabouts, complaining they are too busy and that the manpower situation is really a major problem. Riding high this week are RKO Albee's 'Iron Major,' Loew's State's 'Sahara,' and Majestic's 'Princess O'Rourke.' Strand opened Monday (1) with 'Sleepy Lagoon.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Iron Major' (RKO) and 'Spitfire's Blessed Event' (RKO). Ruth Warrick personal appearance opening day helped. Headed for sock $18,000. Last week, 'Adventures Rookie' (RKO) and 'Spitfire' (RKO), solid $14,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Thank Lucky Stars' (WB) (2d run). Snappy $3,800. Last week, 'Johnny Come Lately' (UA) and 'Chance of Lifetime' (Col) (2d run), solid $4,000.

Fay's (Fay) (2,000; 30-50)—'Adveture in Iraq' (WB) plus vaude on stage. Holding fairly steady at $5,200. Last week, 'Rains Came' (20th) (reissue) plus vaude, good $5,000.

Majestic (Fay) (2,200; 30-50)—'Princess O'Rourke' (WB) and 'Murder On Waterfront' (WB). Getting a nice lift to swell $12,000. Last week, 'Lucky Stars' (WB), $11,000.

Metropolitan (Snyder) (3,200; 36-59)—'Thirteenth Guest' (Mono) and 'Gay Nineties' Radio Revue on stage for three-day weekend run. Strong $8,500. Last week, 'Campus Rhythm' (Mono) and stage show featuring Hi, Low, Jack and Dame and Don Mario orch, good $6,000 in three-day run.

State (Loew) (3,200; 30-50)—'Sahara' (Col). Opened strong and heading for smash $18,000. Last week, 'Top Man' (U) and 'Dr. Gillespie's Criminal Case' (M-G), ditto.

Strand (Silverman) (2,000; 30-50)—'Sleepy Lagoon' (Par) and 'Alaska Highway' (Par). Opened Monday (1). Last week, 'Bell Tolls' (Par) (2d wk), snappy $28,000 at upped prices.

BETTE DAVIS • MIRIAM HOPKINS in 'OLD ACQUAINTANCE' with GIG YOUNG • JOHN LODER • DOLORES MORAN

Directed by VINCENT SHERMAN • Screen Play by John Van Druten and Lenore Coffee • From the Stage Play by JOHN VAN DRUTEN • As Produced by Dwight Deere Wiman • Produced by HENRY BLANKE

IRVING BERLIN'S "THIS IS THE ARMY" FROM Warners
Warners' "THANK YOUR LUCKY STARS"
Warners' PRINCESS O'ROURKE"
Now!! Bette Davis-Miriam Hopkins IN Warners' "OLD ACQUAINTANCE"
lay that pistol down babe!!!
OT

Andrews Sis-Ayres Up 'Larceny' To Big $33,000, Frisco; 'Limit' Mild 20G

San Francisco, Nov. 2.

Grosses are currently strong on main stem. Lifting of the dimout ban has helped biz considerably. Many holdovers current are not slowing up pace. 'Sky's the Limit' is mild at the Paramount, but Andrews Sisters and Mitch Ayres' band are boosting 'Petticoat Larceny' to a rousing figure at the Golden Gate.

Estimates for This Week

Alcazar (F-WC) (1,149; 50-75)—'Gone With Wind' (M-G). Splendid $9,000. Last week, 'Wintertime' (20th) and 'Hoosier Holiday' (Rep) (2d stanza in Frisco), fair $5,000.

Fox (F-WC) (5,000; 55-75)—'Rosie O'Grady' (20th) with 'West Side Kids' (Rep) (2d wk). Big $25,000. Last week, terrif $33,500.

Golden Gate (RKO) (2,850; 55-75)—'Petticoat Larceny' (RKO) plus Andrews Sisters, Mitch Ayres orch, others, on stage. Sweet $33,000. Last week, 'Fallen Sparrow' (RKO) plus D'Artega orch on stage (2d wk), snappy $24,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Phantom Opera' (U) (3d wk). Nice $11,500. Last week, stout $14,-900.

Paramount (F-WC) (2,470; 55-75)—'Sky's Limit' (RKO) and 'Here Comes Kelly' (Mono). Mild $20,000. Last week, 'Bell Tolls' (Par) (8th stanza in Frisco), colossal $28,700.

St. Francis (F-WC) (1,475; 85-$1.10)—'Bell Tolls' (Par) (9th week in town). Moved over from Paramount for strong $20,000. Last week, 'Thank Lucky Stars' (WB) (3d week downtown), good $12,000.

United Artists (Blumenfeld) (UA) (1,100; 60-75)—'Johnny Come Lately' (UA) and 'Yanks Ahoy' (UA) (2d wk). Okay $13,500. Last week, nice $15,300.

Warfield (F-WC) (2,650; 55-75)—'Return of Dr. X' (WB) (reissue) plus streamlined version of 'The Drunkard,' on stage. Bangup $27,-500. Last week, 'Mystery Broadcast' (Rep) and stage show, 'Meet the Girls.' Mild $21,000.

'Face It' Sets Seattle's Pace, Boffo $23,200, Two Spots; 'Opera' Sock 14G

Seattle, Nov. 2.

Bob Hope's recent p.a. at the big show recruiting workers for Boeing's is credited with helping 'Let's Face It,' his new comedy, to smash total at the Fifth Ave. and Music Hall. 'Phantom of Opera' is sock at the Orpheum and 'Sahara' terrific on second session at the Liberty after a sensational first week.

Estimates for This Week

Blue Mouse (H-E) (800; 40-75)—'Above Suspicion' (M-G) (2d wk). Good $5,000. Last week, 'Salute Marines' (M-G) (3d wk), six days, oke $4,500.

Fifth Avenue (H-E) (2,339; 40-75)—'Face It' (Par). Big campaign aiding to terrif $15,500. Last week, 'Above Suspicion' (M-G), big $13,200.

Liberty (J and vH) (1,650; 40-65)—'Sahara' (Col) (2d wk). Nice campaign, including radio plugs, paying off this week at sensational $12,000. Last week, smash $15,000, sensational for this house.

Music Box (H-E) (850; 40-75)—'Rosie O'Grady' (20th) (4th wk). From Paramount. Fine $6,400. Last week, 'Wintertime' (20th) (3d wk), $5,600.

Music Hall (H-E) (2,200; 40-75)—'Face It' (Par). Good $7,700 in six days. Last week, 'Kansan' (UA) and 'Victory Air Power' (UA), only fairish $5,000.

Orpheum (H-E) (2,600; 40-75)—'Phantom Opera' (U). Sock $14,000 in eight days. Last week, 'Lucky Stars' (WB) (2d wk), 6 days, great $10,000.

Palomar (Sterling) (1,350; 30-75)—'Here Comes Elmer' (Rep) plus vaude. Nice $9,500. Last week, 'Isle Forgotten Sins' (PRC) and vaude, $9,000.

Paramount (H-E) (3,049; 40-75)—'Johnny Come Lately' (UA). Disappointing at $9,500 or slightly better. Last week, 'Rosie O'Grady' (20th) (2d wk), dandy $9,300.

Roosevelt (Sterling) (800; 40-75)—'Lucky Stars' (WB) (3d wk). Okay $5,500. Last week (30-50), 'Army' (WB) (2d run), solid $5,100.

Winter Garden (Sterling) (800; 15-30)—'Canteen' (UA) (3d run). Fairish $4,000. Last week, 'Pride of Yankees' (RKO) and 'Mr. Big' (U) (3d run), great $5,000.

Arlen Stars for Rep.

Hollywood, Nov. 2.

Republic signed Richard Arlen to a three-year ticket calling for star roles in four high-budget pictures annually.

Arlen, currently playing top male role in 'The Monster,' is permitted to make one feature per year off the lot.

Key City Grosses

Estimated Total Gross
This Week $2,636,000
(Based on 22 cities, 164 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,166,600
(Based on 25 cities, 177 theatres)

'Heaven,' Bright $13,000, Paces Improved Mpls.; 'Hit Ice' Bangup $11,000

Minneapolis, Nov. 2.

For a change this week there are only two holdovers, 'This Is Army' and 'Under Suspicion,' with the former in third week going amazingly well. Town continues big generally. 'Heaven Can Wait' leads the newcomers, but 'Hit the Ice' also is good.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Spotlight Scandals' (Mono) and 'Here Comes Kelly' (PRC). Satisfactory $2,000 in five days. Last week, 'Sleepy Lagoon' (Rep) and 'Unknown Guest' (Mono) split with 'Union Pacific' (Par) (reissue) and 'Comes Kelly' (Mono), good $2,800 in eight days.

Century (P-S) (1,600; 40-55)—'Above Suspicion' (M-G) (2d wk). Neat $6,000 after healthy $7,500 in first eight days.

Gopher (P-S) (1,000; 35)—'Paris After Dark' (20th). Fair $3,500. Last week, 'Dr. Gillespie's Criminal Case' (M-G), fair $3,500.

Lyric (P-S) (1,091; 40-55)—'Army' (WB) (3d wk). Moved here after two great weeks at State and still holding strong. Powerful $8,500 on top of $41,000 in State fortnight.

Orpheum (P-S) (2,800; 40-55)—'Hit Ice' (U). Abbott & Costello comedy accounting for great $11,000. Last week, 'Young Ideas' (M-G) and Sonny Dunham orch, acts, on stage (40-65), light $13,000.

State (P-S) (2,300; 40-55)—'Heaven Can Wait' (20th). Heavily advertised and climbing to big $13,000. Last week, 'Army' (WB) (2d wk), same.

Uptown (Par) (1,100; 30-40)—'Let's Face It' (Par). First neighborhood showing, good $4,000. Last week, 'Mr. Lucky' (RKO), $4,200.

'GILLESPIE'-VAUDE TALL $17,500, OMAHA

Omaha, Nov. 2.

A teacher's convention, with kids out two days plus Hallowe'en shows helped grosses up into higher brackets this week. 'Dr. Gillespie's Criminal Case' plus vaude at Orpheum, is boosting biz to rousing total. Brandeis with 'Lady Takes a Chance' and 'It's a Great Life,' also is strong and holds. All houses with 50c top going up 5c this week, with few complaints so far.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Dr. Gillespie's Criminal Case' (M-G) and vaude headed by Cy Landry. Smash $17,500. Last week, 'Victory Air Power' (UA) and plus Shep Fields orch on stage, sad $14,000.

Brandeis (Mort Singer) (1,500; 11-55)—'Lady Takes Chance' (RKO) and 'It's Great Life' (Col). Terrific $8,200 and holds. Last week, 'Sahara' (Col) and 'Chatterbox' (Rep), okay $6,500.

Paramount (Tristates) (3,000; 11-55)—'Canteen' (UA) (2d wk). Big $11,000 and moves to Omaha. Last week, great $12,800.

Omaha (Tristates) (2,000; 11-55)—'Union Pacific' (Par) and 'Million Dollar Legs' (Par) (reissues). Expect okay $7,500 in five days. Last week, 'Above Suspicion' (M-G) and 'Rhythm Islands' (U), solid $10,500.

Town (Goldberg) (1,400; 11-30)—Four-way split this week because Fats Waller on stage, Sunday, with 'Variety Show' (WB) and 'Body Disappears' (WB). Remainder of week, 'Ghost and Guest' (PRC), 'Terror House' (PRC) 'Night Monster' (U) and 'Robin Hood Range' (Col), 'Hard Way' (WB) and 'Cowboy Manhattan' (U), 'Man Headquarters' (Mono), 'Western Mail' (Mono), 'Target Tonight' (UA). Exceptional $1,800 aided by big Sunday. Last week, 'Outlaws Stampede Pass' (Mono), 'What's Buzin'' (Col), 'Shantytown' (Rep) split with 'Saddles Sagebrush' (Col), 'Tales Manhattan' (20th), 'Report Aleutians' (OWI) and 'Cheyenne Kid' (Mono), 'Aircraft Missing' (UA), 'Ape Man' (Mono), 'Morning Judge' (U) fine $1,600.

'Flesh' Wow 19G On Cincy Preem

Cincinnati, Nov. 2.

'Flesh and Fantasy,' in world unveiling at Albee, is racking up a whopper total to top town currently. Also in winning stride is 'I Dood It' at Palace. Biz on holdovers is bogging down burg's total take for third straight week.

Albee and Palace have inaugurated admish tilts for Saturdays, Sundays and holidays, new scale for these days being 40c to 65c. Other major houses plan to adopt this scale next weekend.

Estimates for This Week

Albee (RKO) (3,300; 33-65)—'Flesh and Fantasy' (U). World preeming to a whopper $19,000. Last week, 'Johnny Come Lately' (UA), all right $13,500.

Capitol (RKO) (2,000; 33-35)—'Johnny Come Lately' (UA). Moveover. Fair $5,000. Last week, 'Bell Tolls' (Par) (3d wk) (75-$1.10), slow $9,000, ringing up merry $47,000 for 21-day run.

Family (RKO) (1,000; 20-30)—'Holmes Faces Death' (U) and 'Good Fellows' (Par) split with 'Mystery 13th Guest' (Mono) and 'Prairie Thunder' (WB). Normal $2,200. Same last week on 'Sea Wolf' (WB) (reissue) and 'Beyond Frontier' (Rep) split with 'Adventure Iraq' (WB) and 'Stampede Pass' (Mono).

Grand (RKO) (1,430; 33-55)—'Crazy House' (U). Switched from Palace. Mild $4,500. Last week, 'Fired Wife' (U), lively $6,000.

Keith's (Libson) (1,500; 33-55)—'Tartu' (M-G). Tame $4,500. Last week, 'Holy Matrimony' (20th) (2d run), okay $4,500.

Lyric (RKO) (1,400; 33-55)—'Paris After Dark' (20th). Gloomy $4,000. Last week, 'Top Man' (U) (2d run), so-so $4,000.

Palace (RKO) (2,600; 33-65)—'Dood It' (M-G). Excellent $15,000. Last week, 'Crazy House' (U), strong $14,000.

Shubert (RKO) (2,100; 33-55)—'Sahara' (Col) (2d wk). Moveover is fair at $4,000 after last week's solid $6,000. Did rousing $16,500 on kickoff at Palace.

'O'Rourke,' Singled in 3 Spots, Splits L. A. Laurels With 'Suspicion,' in 4, Each Trim $55,500; 'Johnny' $33,700

Los Angeles, Nov. 2.

Warner's 'Princess O'Rourke,' running in three houses, is outstanding this week with double billing of 'Above Suspicion' and 'Swing Shift Maisie,' in four spots, both pictures hitting the same total, a solid $55,500. 'Johnny Come Lately' is doing nice $33,700 in three converted Fox-West Coast firstruns.

'Let's Face It' looks strong in second session at the two Paramount spots with $36,500. Stays another week. Perfect weather and familiar big weekend biz is accounting for husky trade.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Solid $8,500. Last week, first on return to popprice runs, 'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G), n.g. $4,200.

Chinese (Grauman-WC) (2,034; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Trim $14,000. Last week, 'Dood It' (M-G) and 'Gillespie's Case' (M-G), slow $11,000.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB). Friday opening augurs big $21,000. Last week, 'Thank Lucky Stars' (WB) (3d wk), nice $12,600.

Egyptian (F-WC) (1,535; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). Started Friday and heading for solid $9,000. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk), okay $7,000.

Four Star (UA-WC) (900; 85-$1.10)—'Bell Tolls' (Par) (2d wk). Tolling steady $5,000 after neat $5,700 first week.

Hawaii (G&S) (1,100; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (2d wk). So-so $3,-500 after profitable $6,100 last week.

Hollywood (WB) (2,756; 45-90)—'Princess O'Rourke' (WB). Opened Friday, excellent $20,000. Last week, 'Lucky Stars' (WB) (3d wk), first-rate $9,000.

Los Angeles (D'town-WC) (2,200; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). Nothing dull about $16,500. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk), pleasing $10,500.

Orpheum (D'town) (2,200; 40-75)—'Mantrap' (Rep) and Erskine Hawkins orch, Mabel Scott, on stage. Hefty $21,000. Last week, 'Gentle Gangster' (Rep) and Charlie Spivak orch on stage, sad $16,200.

Pantages (Pan) (2,812; 45-90)—'Phantom of Opera' (U) (3d wk) and 'This Is Washington' (RKO). Slowing down to $7,000 for final of five days but still profit. Last week, with 'Chance of Lifetime' (Col), okay $14,400.

Paramount (F&M) (3,389; 45-90)—'Let's Face It' (Par) (2d wk). Still solid at $22,500. Last week, great $34,800.

Paramount Hollywood (F&M) (1,-451; 45-90)—'Face It' (Par) (2d wk). Sturdy $14,000 after sweet $17,800 last week.

RKO Hillstreet (RKO) (2,890; 45-90)—'Phantom of Opera' (U) (3d wk-5 days) and 'This Is Washington' (RKO) (5 days). Winding up with likely $9,500 after sturdy $18,300 last week with 'Chance Lifetime' (Col).

Ritz (F-WC) (1,372; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). House joins Egyptian and Los Angeles on first-run hookup with Friday opening. Husky $8,200. Last week, 'Dood It' (M-G) and 'Dr. Gillespie's Case' (M-G) (8 days), okay $8,000.

State (Loew's-WC) (2,204; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Great $24,-000. Last week, 'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G), $21,500.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (11th wk). Holding own with first-rate $8,500 after last week's neat $9,700.

Uptown (F-WC) (1,715; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). House traded places with Ritz on State-Chinese hookup, excellent $9,000. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk-6 days), fair $4,000.

Wilshire (F-WC) (2,296; 45-90)—'Dood It' (M-G) and 'Dr. Gillespie's Case' (M-G). Moveover average $4,500. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), good $6,500.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB). Opened Friday, top-notch $14,500. Last week, 'Thank Lucky Stars' (WB) (3d wk), good $7,400.

Broadway Grosses

Estimated Total Gross
This Week $557,000
(Based on 13 theatres)
Total Gross Same Week
Last year $390,500
(Based on 13 theatres)

Bob Hope Sock $16,000, Denver; 'Swallow' Great 15G, 'Rosie' 21G, 2 Spots

Denver, Nov. 2.

Biz shapes strong at all first runs, and town will have the usual batch of holdovers. 'Rosie O'Grady' looks like top money with great $21,000 at Denver and Esquire. 'Let's Face It' is smash $16,000 at Denham, and holds.

Estimates for This week

Aladdin (Fox) (1,400; 30-65)—'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), after week at each Denver, Esquire. Fine $7,000. Last week, 'Thank Lucky Stars' (WB), after week at each Denver, Esquire, about same.

Broadway (Fox) (1,400; 30-65)—'Army' (WB) (10th wk in firstruns). Good $3,500. Last week, 'Youngest Profession' (M-G) and 'Tartu' (M-G) from Orpheum, fair $3,000.

Denham (Cockrill) (1,750; 30-65)—'Let's Face It' (Par). Smash $16,000, and holds. Last week, 'City That Stopped Hitler' (Par) and 'Alaska Highway' (Par), sad $6,500.

Denver (Fox) (2,525; 30-65)—'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), day-date with Esquire. Looks like great $17,000. Last week, 'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), also at Esquire, fine $14,000.

Esquire (742; 30-65) — 'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), also at Denver. Forte $4,000, or near. Last week, 'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), also at Denver, good $4,000.

Orpheum (RKO) (2,600; 30-65)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO). Big $15,000. Last week, 'Swing Maisie' (M-G) and 'Hollywood Pin-Up Girls' on stage, big $21,000.

Paramount (Fox) (2,200; 30-50)—'Death of Hitler' (U) and 'Doughboys Ireland' (Col). Nice $8,000. Last week, 'Fired Wife' (U) and 'Campus Rhythm' (Mono), big $10,-000.

Rialto (Fox) (878; 30-65)—'Thank Lucky Stars' (WB) after week at Denver, Esquire, Alladin. Fine $3,-500. Last week, 'Wintertime' (20th) and 'Someone Remember' (Rep), via Denver, Esquire, Alladin route, $3,-000.

PESKAY RESIGNS ROACH

Ed Peskay last week resigned as v.p. of Hal Roach Studios, Inc. He continues as Roach's eastern rep until January.

Peskay represents Bogeaus Productions, Samuel J. Bronston and other independent producers releasing through United Artists.

NATIONAL BOXOFFICE SURVEY

With 'This Is Army' (WB), and 'Bell Tolls' (Par) now moving out of some firstrun houses in principal keys, additional playing time is being given other top features. This is particularly true of 'Army,' with 'Bell' just starting into some moveovers. Several keys still are lagging this week as price tilts were installed in a number of principal cities, though not to blame.

New entries include 'Flesh and Fantasy' (U) and 'Iron Major' (RKO), with 'Let's Face It' (Par), 'Lady Takes Chance' (RKO), 'Sahara' (Col), 'Corvette K-225' (U) and 'Princess O'Rourke' (WB) coming in for added attention though not launched this week. About same lineup of recent coin-grabbers continues to rack up big money. In this category are 'Rosie O'Grady' (20th), 'Phantom of Opera' (U), 'Fallen Sparrow' (RKO), 'I Dood It' (M-G), 'Johnny Come Lately' (UA) and 'True to Life' (Par).

'Flesh' shapes as another winner from the Universal stables, pacing both Cincinnati (wow $19,000) and Philadelphia, sock $26,500. 'Iron Major,' reported from three spots, is smash $18,000 in Providence, robust $17,000 in N. Y., and good $24,000 in Boston after terrif $35,000 preem week. 'Face It' looks wham $23,200 in Seattle, nice $26,000 in Washington, smash $16,000 in Denver, stout $17,000 in Baltimore and fine on L.A. and Detroit second sessions. 'Sahara' is sockeroo $18,000 in Providence, fine on Det. and Denver moveovers and hot second weeks in Seattle and K. C. 'Lady' is snappy $27,000 in Pittsburgh, two spots, leader in Indianapolis, potent $16,000 in Buff. and nice to strong in Wash., Omaha and Balto.

'Corvette' is pacing Montreal at sock $13,000 and great on second weeks in Pitt and N. Y. 'O'Rourke' looms solid $55,500 in L. A., to tie for top biz, robust in Prov., and strong in third Philly sesh. 'Rosie' is leading pix in Chicago with great $35,000, wham in Denver and sockeroo in some six holdover locations. 'Sparrow' is topping K. C., big in Denver and good in Boston. 'Dood It' looks excellent $15,000 in Cincy and is pacing Louisville screen fare. 'Johnny' is not faring so well currently, openings showing nice $33,700 in L. A., but mild $15,000 in Buffalo and disappointing biz in Seattle. 'Phantom,' going strong mostly on second and third sessions, shapes torrid $17,000 to top Buffalo and sock $14,000 Seattle. 'Life' is sturdy $50,000 in third week at N. Y. Paramount and grand $18,000 for Brooklyn second.

From the keys: 'Sleepy Lagoon' (Rep), okay $6,000, Balto; 'Wintertime' (20th), bangup $12,000, Louisville; 'Top Man' (U), torrid $30,000, Cleve., great $40,000, N. Y.; 'Sky's Limit' (RKO), mild $20,000, Frisco; 'Here Comes Elmer' (Rep), nice $9,500, Seattle; 'Lassie Come Home' (M-G), big $100,000, fourth N. Y. week; 'Paris After Dark' (20th), gloomy $4,000, Cincy; 'Canteen' (UA), strong $34,000, Detroit.

Mank Gets the Keys

Hollywood, Nov. 2.

First job for Joseph Mankiewicz, recently shifted from Metro to 20th-Fox as a producer, will be 'Keys of the Kingdom,' a story with a spiritual background.

Picture rolls early next month with Gregory Peck in the top male role.

Gable Has to Get Out of D. C. to Duck Mobs; Plugs Hope; Pix 'Not Very New'

Washington, Nov. 2.

Capt. Clark Gable chalked up an all-time record here last week—he was so terrific, he had to get out of town to escape the mobs.

After the Army got a look at the mob that turned out for the Gable press conference at the Pentagon Bldg. on Wednesday (27), and realized that the big guy of pictures couldn't leave his hotel room with the assurance he would come back with all his buttons and hair, it gave him the okay to grab a train to the Coast Friday night (29). He had expected to remain here about 10 days before going on to Hollywood.

Gable reached here by plane Tuesday and, the next afternoon, held the press conference the Pentagon will never forget. About 150 newsmen and gals, biggest session in many moons, turned out. But that was the least of it. The corridors of the biggest building in the world were jammed by Government girls who left their files and typewriters to get a looksee, and it was necessary to turn out a detail of military police to keep them in order. Officers suddenly discovered that their wives had all picked that day to visit hubby at the office, and they all ganged up in the corridors.

Gable told the reporters he had no idea of his postwar plans; but Metro certainly has. The hero-star was under the protective wing of Carter Barron, Loew's zone manager, from the moment he arrived till the moment he left town.

Arriving here with Gable and going on west with him was Capt. John Lee Mahin, former screen writer, who will collaborate in preparing the training films Gable will make on the Coast with the 50,000 feet of 16 mm. film he brought back to this country from the fighting fronts.

The press conference was a honey. It was Gable's first and, to the surprise of the newspaper gang, the swashbuckling celluloid and real-life he-man blushed and sweated through it uncomfortably. He sidestepped all questions dealing with Hollywood but made some good points on other subjects.

He had high praise for personal appearances of stars like Bob Hope, and said there should be a lot more of them.

'For weeks after Hope left our bomber base,' he said, 'the boys were still talking about him.' He added that the men will welcome any live talent from home, even though not big name.

Films 'Mostly Old'

In answer to a query, he said the films shown at his base were 'not very new, mostly old.' That was all he offered on the highly controversial subject, but it added weight to the charges of entertainers back from the front.

He got in a special plug for Bill Mile, former Warner Bros. grip man, who has been on some of the Gable air missions and a lot more besides. Mile, now a turret gunner, has shot down three or four Nazis planes, and will soon become an officer.

Gable said the protographic equipment used on bombing raids is only 'fair.' The equipment is 16 mm., including a special Bell & Howell electrically-heated job. He said these cameras wear down much faster than professional equipment. It was pointed out to him that the public has been disappointed with current battle pix. Gable said the results usually disappoint the cameraman, as well.

'When you're going 400 miles an hour,' he explained, 'and the other fellow is coming at you just as fast, you just can't get good pictures.

'As a result, most of the film deals with the product of the raids, and they're difficult to understand because they're taken at high altitudes.'

BROWN, BARRIS OFF IN OVERSEAS USO TOUR

Hollywood, Nov. 2.

Joe E. Brown and Harry Barris shoved off on a four-month tour of entertainment in overseas military and naval outposts, starting in the South Pacific and taking in China, India and the Mediterranean zone on a round-the-world mission.

Brown recently wound up his latest picture, 'Casanova in Burlesque,' at Republic. Barris is songwriter-entertainer.

Lou Metzger's Chores At WAC; Manpower

Lou Metzger, Coast theatre operator who recently joined War Activities Committee headquarters in New York on a permanent volunteer basis, has been assigned to handle industry manpower problems. Metzger has been making a thorough investigation of the manpower situation, having already huddled with industry toppers on the subject.

He left for Washington last Monday (1) with Si Fabian, chairman of the WAC theatres division, to confer with Government manpower officials. While in the Capital he was also slated to discuss industry participation in the Fourth War Loan campaign, scheduled some time in January, with Theodore R. Gamble, National War Finance director.

Gripes on Overseas Films Bring Order To Retire Antiques

Washington, Nov. 2.

The Overseas Motion Picture Service has been jacked up and told to withdraw the antique features circulating in combat areas and to see that troops are supplied with late releases. The influence of Mrs. Franklin D. Roosevelt, and the gripes of Al Jolson and others about screen venerables brought about the action.

The First Lady, after her first press conference on her return from the Pacific area, called in four executives and complained of the 'old hat' pictures she had seen in the South Pacific military areas. Later she softened this blow when questioned by reporters at a subsequent conference, but her complaint was heard by four officials and stands on the record. The Truman committee is investigating a report that one of the officers formerly connected with a rental agency supplying film for overseas is now connected with the War Dept. Senators and members of the House want to know if this is the reason the oldies are still circulating.

The transfer of both distribution of films to soldiers overseas and of the Army industrial film program in this country from Special Services to Army Pictorial Service is expected in the near future. Placing of this work under Col. Kirke B. Lawton would give him almost full control of production and distribution of Army films, the only exception being the distribution among domestic camps.

The matter has been kicked back and forth for several weeks now, but at the present time the shift looks assured. An Army spokesman said this was a logical concentration of pic activities under one man and denied it had anything to do with the row over the age and quality of films being shown overseas.

Foot Soldiers Finally Get Due in WB Epic

Hollywood, Nov. 2.

Infantrymen, generally neglected on screen in the current glorification of air warfare, come back into their deserved recognition in 'Ground Forces,' a tale of soldiers on foot, the boys who consolidate positions, the toughest job in any war, ancient or modern.

Hal B. Wallis is in charge of production on the picture which will be made on the same financial scale as 'Air Force.' Scripters from the Warner lot are now in Washington getting accurate details on the work of the ground units.

'Jr. Miss' Rated Tops By Soldiers; 'Arsenic,' 'Claudia' Disappoint

In an effort to determine the best type of legit shows to route into the nation's army camps and navy bases, USO-Camp Shows, Inc., with an assist from Bert Lytell, Equity president and CSI director, recently completed a survey of preferences among the boys in training.

The survey, based on soldier reaction to the half dozen legit shows sent out last year, points up some interesting facts anent what the boys in uniform like and dislike. For instance, tops among last year's attractions was 'Junior Miss' because it reminded the boys of their kid sisters at home. Second in demand was Frank Craven's play of nearly a generation ago, 'The First Year' which, the study reveals, got across in the camps because of its homey qualities.

On the other hand, 'Arsenic and Old Lace,' while far from a flop on the camp circuit, failed to measure up to expectations, a fact attributed to humor which the camp commands reported as too subtle for the average rookie. 'Claudia,' it's further revealed, was a total disappointment, chiefly because it's theme of wife-baby-mother-in-law problems failed to reflect generally the experiences of the age group that makes up the bulk of the soldier audiences at the camps.

The CSI execs will be guided accordingly in making up the new roster of legit shows that'll be sent out in December. Tops in demand, of course, are musicals, but baggage transportation difficulties which only permit for shows with a minimum of props, put the former out of picture completely. Final decision on the legit shows to be presented will probably be decided either late this week or next week. Three will be put into production in New York, one in Chicago and a fifth on the Coast. All five will remain out about six months.

Harmon's Pleurisy

Hollywood, Nov. 2.

Francis Harmon, vice-chairman of War Activities Committee, hospitalized with pleurisy pneumonia.

He came to the Coast to set up a meeting for Stanton Griffis with the Hollywood WAC Committee on war information shorts.

Uncle Sam's Callboard

Paul Whiteman, Jr., Makes It

Paul Whiteman, Jr., 19, has made the Air Corps with ratings of first in his physical exams; third in I.Q. and second in plane identification of his particular candidates' class.

The maestro's son has been managing the Whiteman farm at Stockton, N. J., but has always been air-minded.

WAC's-WAVES Campaign

War Activities Committee will shortly launch a national campaign to stimulate re-enrollment in the WAVES, based upon exhibition of 'Chief Neeley Reports to the Nation,' 10-minute short produced by the U. S. Navy.

Columbia will distribute the film starting Dec. 2.

Gable, Meehan Arrive

Hollywood, Nov. 1.

Capt. Clark Gable trained in for a month's stay to cut and edit film he shot in air raids over Nazi territory. Accompanied by Capt. John Lee Mahin, ex-Metroite, they detrained at Pasadena to avoid mob at L. A. Union station.

Gene Lester, mag photog, Army.

Walter Klinger, film press agent, Army.

Margaret Waite, studio publicity, WAVES.

Gerald Schnitzer, screen writer, Army Air Corps.

John W. McCloud, studio technician, Army.

James Pollak, studio press agent, Army.

Robert W. Huffman, film salesman, Merchant Marine.

Bob Brooke, radio engineer, Navy.

Herb Vigran, radio actor, Army.

Morton, Davis Mustered Out

Two former legit actors have received medical discharges from the Army and are back in New York. They are Sgt. George Kossoff (stage name Gregory Morton), from Camp Lee, Va., and Sgt. Harry Davis, from Camp Ellis, Ill.

Pvt. Richard Clark, former legit actor, transferred from Camp Devens, Mass., to Ft. Eustis, Va., undergoing anti-aircraft training.

NEIC's Armistice Day Rally

National Entertainment Industry Council has put off its mass pledge rally and show biz service flag dedication until Armistice Day, with the ceremonies now skedded to take place outdoors at Times Square at 11 a.m.

Rally, designed to obtain pledges from Broadway performers for all-out participation in the war effort, was planned for Oct. 15 at midnight in the Winter Garden theatre but it was felt the Armistice Day tie-in would be more appropriate.

Service flag will contain a blue star representing 75,000 from show biz currently in the services with a gold star symbolic of 55 men who have lost their lives.

'OKLAHOMA' TAB FOR FREE SERVICEMEN USE

Alfred Drake, male lead in 'Oklahoma,' at the St. James, N. Y., is working on a 90-minute condensation of the musical for the use of service men at Army and Navy bases. The idea will be to simplify the show in every way, in line with limited talent and production facilities at the different camps.

Composer Richard Rodgers, lyricist Oscar Hammerstein, 2d, and the Theatre Guild have okayed royalty-free use of the material by servicemen. When ready, the capsule version will be distributed by the Writers' War Board committee on scripts for soldiers and sailor shows, and the Army special services.

It Ain't Healthy But That's One Way to Get Better Bombing Films

Washington, Nov. 2.

Story of an Army still and motion picture cameraman who straddled the top of a Flying Fortress to get better shots of a bombing expedition over Regensburg last August was released tonight (2) by the War Department. Photog. is Sgt. Charlton K. Browning, of Bradenton, Fla.

'Flack was bursting like Roman candles all around,' said the War Dept. release. In the middle of the aerial battle, the 25-year-old aerial photographer crawled outside the plane to secure better photographs of both fighter action and the targets below. He maintained a precarious balance just above the fort's radio compartment as he kept his camera clicking. He also brought back hundreds of pictures on still and movie film from a journey down to Africa and return.'

FLINN COORDINATOR OF WAC H'WOOD DIVISION

Hollywood, Nov. 2.

John C. Flinn has been unanimously named coordinator of Hollywood Division of the War Activities Committee by executive committee. Flinn will assume duties immediately as well as carrying on his job as executive secretary of Society of Independent Motion Picture Producers.

An executive committee resolution was adopted expressing thanks to Fred W. Beetson, executive v.p. of the Association of Motion Picture Producers, Inc., who has had to give up the duties because of illness, for his previous efforts as coordinator of the Hollywood Division.

Stanton Griffis, chief of the film bureau, domestic branch, OWI, who attended meeting and outlined purposes of re-organization of his branch, left for Washington over weekend. Francis S. Harmon, executive vice-chairman of the WAC stays over here for another week.

Aussie Exhibs Burn At Free Gov't Showings

Sydney, Nov. 2

Australian exhibitors are angry at government officials' action in screening two features from U. S. Army series, 'Why We Fight,' at City Halls admission free to help the fourth Liberty Loan here. 'Divide and Conquer' and 'Battle for Britain' are the two pictures involved.

Attitude of Aussie exhibs is that they are doing all within their power to help the government's loan campaign, even offering to screen the 'Fight' series in their own theatres at early morning sessions with no admission. Although the two U. S. 'Fight' pictures only drew medium trade at gratis performances here, exhib say they don't appreciate government officials running free shows in daily opposition to regular film theatres.

Gen. Byron Takes Over For Osborn

Washington, Nov. 2.

Maj. Gen. Frederick H. Osborn has been detached from the Services of Supply and assigned to new duties. He will direct the orientation courses for servicemen, eventually will be placed in charge of the reeducation of returning soldiers after demobilization, a service for which President Roosevelt last week asked Congress for an appropriation of $1,000,000,000.

The directive calling for these changes (and previously reported in 'Variety') was signed by Gen. Marshall, chief of staff, with most of Gen. Osborn's duties transferred to Brig. Gen. Joseph W. Byron, hitherto in charge of Post Exchanges. Gen. Byron thus becomes head of the entertainment section of the War Dept. in charge of USO shows, of Army Motion Picture Service, recreation and sports.

SID PIERMONT'S PLUG FOR GREAT ENG. COMIC

North Africa.

Editor, 'Variety':

Just received the Sept. 22 issue of 'Variety,' the first one mailed directly to my new APO. Sure makes me forget where I am while I'm reading it (and I don't miss a single line either), but when I'm all finished, I get so terribly nostalgic for Broadway that it's hours before I can shake the feeling off. It was exactly one year ago today that I left New York for the Army. Little did I think on that eventful day that it would be so long before I saw it again. It's been a great experience tho, and I'm awfully glad that I've been privileged to take part in it.

Have seen plenty of good theatrical talent in the rough while I've been over here. Think I wrote you about the swell Negro quartet called the Overseas Serenaders that I had in a show here. Well, the other day I saw a comic—but a COMIC—an English kid in the R.A.F., a former pro, but he's stupendous. Throws gags at you faster than Berle; plays a terrific piano; and is a standout trumpeter. Remember the name—Joe Baldwin. You'll be hearing great things of him when this thing is over.

Hello to the gang.

Capt. Sid Piermont.

Zukor's Powwow Today (Wed.) on Nat'l War Fund

Adolph Zukor, national chairman of the film industry's drive for the National War Fund, has called a meeting of representatives of film companies, circuits and associated industries for today (Wed.) at the Paramount home office in New York.

Sam Rinzler, Greater New York chairman, will preside. Among those scheduled to attend are Ray Moon, Ralph Budd, Clarence Eisman, Charles C. Moskowitz, Jack Bowen, Robert Wolf, Leon Bamberger, Abe Schneider, Nat Cohen, Harry Buckley, Sam Lefkowitz, Herbert J. Yates, Morris Epstein, George Dembow, W. Ray Johnston, Joseph Felder, Harry A. Ross, Joseph H. Lamm, Sidney Kulick, Samuel Machnovitch, David A. Levy, W. E. Green, Si Fabian, Harry Brandt, Fred Schwartz, Harry Mandel and Joe Hornstein.

Jim Lewis (RKO) In

James Lewis, RKO branch manager in Kansas City, into the Army Nov. 18. He's the first of the company's branch managers to be inducted. Raymond McKitrick, booker in the RKO K.C. exchange, goes into the Marine Corps Nov. 10.

UNIVERSALLY GOOD ON BROADWAY!
Breaking All Records!
PHANTOM OF THE OPERA
IN TECHNICOLOR!
CAPITOL THEATRE
Packed Houses Every Day
HOWARD HAWKS'
CORVETTE K-225
CRITERION THEATRE
Bigger Than "Mister Big"
TOP MAN
LOEW'S STATE
Nominated as the Picture to be Seen Twice
FLESH AND FANTASY
Coming to CRITERION THEATRE
that's UNIVERSAL VALUES!
UNIVERSAL PICTURES

Old Acquaintance

Hollywood, Nov. 2.

Warner Bros. release of Henry Blanke production. Stars Bette Davis, Miriam Hopkins; features Gig Young, John Loder, Dolores Moran. Directed by Vincent Sherman. Screenplay by John Van Druten and Lenore Coffee from stage play by van Druten; asst. director, Art Lueker; editor, Terry Morse; music director, Leo F. Forbstein; camera, Sol Polito. Tradeshown Nov. 1, '43. Running time, **110 MINS.**

Katherine Marlowe ..... Bette Davis
Millie Drake ..... Miriam Hopkins
Rudd Kendall ..... Gig Young
Preston Drake ..... John Loder
Deirdre ..... Dolores Moran
Lucian Grant ..... Philip Reed
Charlie Archer ..... Roscoe Karns
Belle Carter ..... Anne Revere
Harriet ..... Esther Dale
Mademoiselle ..... Ann Codee
Editor ..... Joseph Crehan
Mr. Winter ..... Pierre Watkin
Margaret Kemp ..... Marjorie Hoshelle
Dean ..... George Lessey
Saleslady ..... Ann Doran
Deirdre (child) ..... Francine Rufo

Film version of John Van Druten's comedy, presented on Broadway three years ago, in addition to getting expansion on the front end of the tale, switches the piece to straight dramatics, displaying strong love triangle. Picture is a strong attraction for the women and with both Bette Davis and Miriam Hopkins turning in persuasive performances, it's due for hefty boxoffice returns and holdovers generally.

Misses Davis and Hopkins were schoolgirl chums. With former leaving home town to carve literary career, while latter settles to happy marriage to John Loder. Bette Davis returns for lecture and, as guest of former pal, finds her with child and writer of hot sexy novels which she agrees to read and submit to publishers. Eight years later, Miss Hopkins is a successful pop novelist and hits New York with Loder and daughter for opening of Miss Davis' initial play. Latter sees pending breakup of marriage, tries to prevent it, even though Loder tells of his walkout and real love for her, which she shuns on account of her best friend. She attempts unsuccessfully to effect reconciliation. Next episode unfolds another 10 years, with Loder, now an Army major, renewing acquaintance with Miss Davis, but latter is being romanced by Gig Young, 10 years her junior. Moving swiftly to involvement, dramatics tosses young daughter into arms of Young, Loder is engaged to another woman, and the two schoolgirl chums find themselves together and alone for mutual companionship.

Miss Davis, as the willing one of frustrated romances, expertly handles her assignment for a spotlight performance. Miss Hopkins is also standout as the flustery and explosive wife and novelist, while Loder delivers excellently in a particularly meaty role of the male lead. Dolores Moran makes an important contribution as the ingenue, while Young clicks in his assignment.

Van Druten and Lenore Coffee have devised fine script from the original play, deftly moulding it to particular dramatic talents of Hoppins-Davis, while Vincent Sherman provides fine directing job. Photography is topnotch, with music score by Franz Waxman adding to dramatic tempo. *Walt.*

Never a Dull Moment

(SONGS)

Universal release of Howard Benedict production. Stars Ritz Brothers, Frances Langford; features Mary Beth Hughes, Jack LaRue, Stuart Crawford, Elizabeth Risdon. Directed by Edward Lilley. Screenplay, Mel Ronson, Stanley Roberts, from original by Roberts; camera, Charles Van Enger; editor, Paul Landres. Previewed in Projection Room, N. Y., Oct. 29, '43. Running time, **60 MINS.**

Three Funny Bunnies ..... Harry Ritz, Al Ritz, Jimmy Ritz
Julie Russell ..... Frances Langford
Dick Manning ..... Stuart Crawford
Mrs. Scyler Manning ..... Elizabeth Risdon
Flo ..... Mary Beth Hughes
Tony Rocco ..... George Zucco
Joey ..... Jack LaRue
Romeo ..... Sammy Stein
Mrs. Vandrake ..... Barbara Brown
Commodore Barclay ..... Douglas Wood
Murphy ..... Charles Jordan

Geared for twin bills, 'Never a Dull Moment' is first-rate light, musical entertainment, strong as supporting picture on most dualers, with Ritz Brothers and Frances Langford providing the marquee lustre. Ritzes work better and with brighter material than they've had for some time.

Familiar story is used principally as background for the Ritzes' shenanigans, variety numbers and Miss Langford's neat warbling. Ritz Bros. pose as Chicago mobsters, taking job at a N. Y. nightclub under the impression they've been hired on their vaude rep as 'the Three Funny Bunnies.' When they learn that Mary Beth Hughes is a femme pickpocket hired by the nitery operator to pass the stolen jewels to them, the whacky trio attempts to duck out. Romance concerns the nightclub singer (Miss Langford) and a socialite.

Miss Langford clicks easily as the nitery songbird and photos neatly, registering solidly with such numbers as 'Sleepy Time Gal' and 'Blue Heaven.' Ritzes do several of their better routines, all solidly sold.

The nitery sequences offer the excuse to introduce the Igor-Pogi ballroom team and Rogers Dancers, both excellent. Production values are remarkably lavish for this type of picture. Jack LaRue, one of the nightclub's strong-arm boys, goes in for some comedy, but still remains the toughie menace. Miss Hughes makes a superb feminine dip and foil for one of the Ritz freres. Stuart Crawford, Elizabeth Risdon and George Zucco also go over.

Edward Lilley directed briskly and Charles Van Enger's cameraing is topflight. *Wear.*

The Mad Ghoul

(SONGS)

Hollywood, Oct. 29.

Universal release of Ben Pivar production. Features David Bruce, Evelyn Ankers, George Zucco, Robert Armstrong, Turhan Bey, Milburn Stone. Directed by James Hogan. Screenplay by Brenda Weinberg, Paul Gangelin; original, Hans Kraly; camera, Milton Krasner; editor, Milton Carruth. Previewed Oct. 28, '43. Running time, **64 MINS.**

Ted Allison ..... David Bruce
Isabel Lewis ..... Evelyn Ankers
Dr. Alfred Morris ..... George Zucco
Ken McClure ..... Robert Armstrong
Eric Iverson ..... Turhan Bey
Macklin ..... Milburn Stone
Eagan ..... Andrew Tombes
Della ..... Rose Hobart
Gavigan ..... Addison Richards
Garrity ..... Charles McGraw
Caretaker ..... Gus Glassmire

Title easily tabs this one for the addicts of chill-thrill horror dramas. For those audiences, it's good entry that will catch okay coin at the wickets, and might surprise with above-par biz for a regulation programmer.

Story is a typical, 'mad doctor' idea, with chemistry professor George Zucco delving into research into ancient Egyptian gases that stun its victims, and requires heart fluid of a lately-deceased person for revival. Zucco enlists aid of medical student David Bruce for the research and deliberately gives the youth a dose of the gas. Yarn then runs through series of ghoulish episodes where pair obtain heart fluid to return Bruce to normal, while they follow Evelyn Ankers around a concert circuit to put reporter Robert Armstrong on the trail. Newsman's death gives clue that corners both Bruce and Zucco—after Bruce discovers the truth and gives the doctor a dose of the chemical gas.

Bruce and Zucco handle leads as victim and Svengali, respectively. Miss Ankers is nicely spotted as the girl singer, who delivers three classical numbers along the way. Armstrong is a zippy reporter; Turhan Bey the girl's accompanist; and Milburn Stone handles role of a detective. Rose Hobart has a brief spot as a society reporter.

In directing, James Hogan accentuates the horror aspects of the tale for consistent effect—as far as such a tale can go in plausibility. *Walt.*

Son of Dracula

Hollywood, Oct. 29.

Universal release of Ford Beebe (Donald H. Brown) production. Stars Lon Chaney; features Robert Paige, Louise Allbritton, Evelyn Ankers, Frank Craven, J. Edward Bromberg. Directed by Robert Siodmak. Screenplay by Eric Taylor; original, Curtis Siodmak; camera, George Robinson; editor, Saul Goodkind; asst. director, Melville Shyer. Previewed Oct. 28, '43. Running time, **79 MINS.**

Count Dracula ..... Lon Chaney
Frank Stanley ..... Robert Paige
Katherine Caldwell ..... Louise Allbritton
Claire Caldwell ..... Evelyn Ankers
Doctor Brewster ..... Frank Craven
Professor Lazlo ..... J. Edward Bromberg
Judge Simmons ..... Samuel S. Hinds
Madame Zimba ..... Adeline DeWalt Reynolds
Sheriff Dawes ..... Patrick Moriarity
Sarah ..... Etta McDaniel
Colonel Caldwell ..... George Irving

This is another in the profitable Universal series of 'Dracula' horror features which have been periodically turned out during the past dozen years. It's a good entry of its type, and due for coinful box office reception from the thrill-inclined customers.

Plot, in detailing the legendary transformation of humans to vampire form at night through throatbites by a previous victim, ships Dracula's son (Lon Chaney) to a small town where Louise Allbritton is an occult follower. There's the usual lonely manse with surrounding woods; and killings by the night-flying vampire to arouse the countryside. Miss Allbritton marries Chaney, whom she believes to be a Hungarian count, and comes under his influence. Her affianced, Robert Paige, figures strange things going on, and compares notes with town doctor, Frank Craven, and psychologist J. Edward Bromberg. After usual series of suspenseful episodes, Paige is able to kill vampirish forms of both Chaney and Miss Allbritton for fadeout—but it's a cinch the Dracula stain will be revived again for further cinematic adventures.

Direction by Robert Siodmak points up the scarey dramatics of the tale, while low key lighting by George Robinson assists materially in plotting the unfolding. *Walt.*

TITLE CHANGES

Hollywood, Nov. 2.

'Where Are Your Children?' is release tag on 'Where Are My Children?' at Monogram.

'Heart of a City' at Columbia became 'Tonight and Every Night.'

Republic reduced 'The Monster and the Lady' to 'The Monster.'

'It Happened Last Night' is release handle on 'Her Bachelor Husband' at Monogram.

'You'll Never Get Rich,' Metro short, became 'Shoe Shine Boy.'

'It Happened Last Night' at Monogram will reach the screen as 'What a Man.'

Miniature Reviews

'Old Acquaintance' (WB). Bette Davis and Miriam Hopkins due for hefty b.o. returns.

'Never a Dull Moment' (U). Ritz Bros., Frances Langford in screwball comedy; strong 'B' support.

'The Mad Ghoul' (Songs). (U). Horror dramatics will hit good box office in regular bookings.

'Son of Dracula' (U). Well set up horror drama to catch customers addicted to thrill-chills.

'Gangway for Tomorrow' (RKO). Programmer for the duals; no names.

'False Colors' (UA). Good western in the Hopalong Cassidy series.

'Beyond Last Frontier' (Rep.). Okay mustanger for duals.

Gangway for Tomorrow

RKO release of John H. Auer production, directed by Auer. Features Margo, John Carradine, Robert Ryan, Amelita Ward, William Terry, Wally Brown, Alan Carney. Screenplay, Arch Oboler, from original story by Aladar Laszlo; camera, Nicholas Mesuraca; music director, C. Bakaleinikoff; editor, George Crone. Tradeshown in N. Y., Nov. 1, '43. Running time, **69 MINS.**

Lisette ..... Margo
Wellington ..... John Carradine
Joe ..... Robert Ryan
Mary ..... Amelita Ward
Bob Nolan ..... William Terry
Fred Taylor ..... Harry Davenport
Burke ..... James Bell
Jim Benson ..... Charles Arnt
Sam ..... Wally Brown
Swallow ..... Alan Carney
Dan Barton ..... Erford Gage
Colonel Mueller ..... Richard Ryen
Pete ..... Warren Hymer
Mechanic ..... Michael St. Angel
Mechanic ..... Don Dillaway
Hank ..... Sam McDaniels
Radio Announcer ..... John Wald

The boxoffice potential of the nationalistic spirit, of course, remains as strong a bet whatever the field of entertainment, and it is this factor that qualifies 'Gangway for Tomorrow' for whatever b.o. prominence it achieves. Minus names and budgeted for the duals, 'Gangway' skirts the propaganda borderline in its retrospect narrative of five persons and the story behind their employment in an American war plant.

It's an Arch Oboler screenplay, which may explain partially the 'different' kind of story that it is, for the radio scripter has apparently used considerable imagination in weaving this yarn from an original by Aladar Laszlo. John H. Auer's direction has captured the intent of the story, and so have the performers, but the story is not for generally popular consumption.

It's a yarn that tells the motivation behind the desire of five people to go to work in a plane factory. There was the French refugee (Margo), who had been active in the French underground movement before her escape to America. She went to work in the factory because that, assuredly, was her way to do her share in achieving the ultimate victory for her people. And so on.

Margo, John Carradine, Robert Ryan, Amelita Ward, William Terry, Wally Brown and Alan Carney head the cast, and all give plausible performances, but the general treatment keeps this strictly in the dual groove, which was apparently the ultimate intention anyway. *Kahn.*

False Colors

Hollywood, Oct. 30.

United Artists release of Harry Sherman (Lewis Rachmil) production. Stars William Boyd; features Andy Clyde, Jimmy Rogers. Directed by George Archainbaud. Original screenplay by Bennett Cohen; camera, Russell Harlan; editor, Fred Berger; asst. director, Glenn Cook. Previewed Oct. 29, '43. Running time, **64 MINS.**

Hopalong Cassidy ..... William Boyd
California Carlson ..... Andy Clyde
Jimmy Rogers ..... Jimmy Rogers
Bud } Kit } ..... Tom Seidel
Faith ..... Claudia Drake
Fester ..... Douglas Dumbrille
Rip ..... Bob Mitchum
Sonora ..... Glenn Strange
Lefty ..... Pierce Lyden
Sheriff Martin ..... Roy Barcroft
Judge Stevens ..... Sam Flint
Lawyer Griffen ..... Earle Hodgins
Stevers ..... Elmer Jerome

'False Colors' is the 49th in the Hopalong Cassidy series, and contains the familiar ingredients of heroics, broad comedy, fist and gun fights, and fast riding. It's a good entry for the western audiences.

Plot gives William Boyd and his pals, Andy Clyde and Jimmy Rogers, the assignment of exposing a ring which attempts to substitute an imposter for a murdered youth who is heir to a large cattle ranch. It's done in the usual vigorous and fighting western cinematic style, providing plenty of action along the way for the paying customers.

Jimmy Rogers, son of the late Will Rogers, is introduced as Hoppy's romantically-inclined sidekick, but displays camera fright in reading of his lines. Boyd continues his familiar role as the western hero, while Clyde delivers usual quota of broad comedy. Tom Seidel adequately handles a dual role: Claudia Drake is the girl; and Douglas Dumbrille heads the manipulating mob.

Direction by George Archainbaud hits a steady clip, while trademarked scenic backgrounds of the series are again present to add eye appeal for the slick camera work by Russell Harlan. *Walt.*

Beyond the Last Frontier

Republic release of Lou Gray production. Features Eddie Dew and Smiley Burnette. Directed by Howard Bretherton. Screenplay, John K. Butler and Morton Grant; camera, Bud Thackery; editor, Charles Craft; music, Mort Glickman. At New York, N. Y., week Oct. 26, '43, dual. Running time, **55 MINS.**

John Paul Revere ..... Eddie Dew
Frog Millhouse ..... Smiley Burnette
Susan Cook ..... Lorraine Miller
Trigger Dolan ..... Bob Mitchum
Big Bill Hadley ..... Harry Woods
'Sarge' Kincaid ..... Ernie Adams
Steve Kincaid ..... Richard Clarke
Major Cook ..... Charles Miller
Clyde Barton ..... Kermit Maynard

'Beyond the Last Frontier' starts off with something relatively fresh as the reason for all the shooting. The reason holds up fairly well until the plot based on it gets too complicated. But this hoss opry is adequate for the grade.

Pic introduces Eddie Dew as a Western hero. He is out of Coast stock and shows up as a personable young fellow who handles his not-too-difficult role easily. Smiley Burnette, co-featured, turns in an acceptable performance as Dew's heart-of-gold sidekick.

'Beyond' deals with the redoubtable Texas Rangers and a gang of outlaws trying to run contraband through Ranger territory. The prairie cops have a fingerman (Dew) planted among the badmen, and the crooks are running into plenty of trouble. Gang succeeds in planting a stool-pigeon among the Rangers. The rest of the film then revolves around these two spies chasing each other amidst much shooting and scenery.

The love interest is negligible, but counter-spy angle gets so involved the N. Y. audience snickered at one point when film was caught. Pic suffers from bad location lighting at several places. Direction and photography are standard.

New Gadget

Continued from page 3

Paramount and 20th-Fox already hold a substantial stake in Scophony via subsidiary in the case of Par, and in 20th, through General Precision Equipment, reputedly the largest single stockholder in 20th-Fox. If current negotiations are successfully concluded (two or more film companies are expected to sign in the near future), this would make Scophony of America the largest television outfit linked to the film industry and with the most representation among major picture corporations.

Add Film Associates

Not known for sure but signs point to Scophony taking in these additional major film companies possibly because of a desire to avoid any restraint of trade charges. It appears likely that arrangements for a possible buy-in could be made without disturbing the present Scophony setup with Par and 20th. Attitude of Scophony is that additional interests could be given in the corporation since the FCC admittedly would not favor any two majors monopolizing one specific phase of television. Also reported that later equipment would be made available by Scophony to indie exhibitors.

Along with this new trend of film companies, mostly those with theatre affiliates, latest indication is that Scophony will be in position to liver some 200 Supersonic and Skiatron television projectors to Par and 20th deluxe theatres in outstanding key cities almost immediately after the war ends.

The change in the present tight fabric of television broadcasting, according to Levey, comes from the Scophony Skiatron Opacity Television System, invented by Dr. A. H. Rosenthal, company's research director.

'With the incorporation of Scophony television picture 'storage' methods into postwar television receivers, many more noninterfering television transmission stations become possible within the same television broadcasting band,' said Levey. 'This makes for greater competition, more and better quality television programs and is generally in the public interest.'

He pointed out that the Skiatron television receiver permits the reduction of the band width by at least 66⅔, meaning that this would make possible the establishment of six telecasting stations where four such stations can be located at present. Scophony's television setup has been described as one incorporating the arc-light principle, much the same as the motion picture projector, thereby obtaining sufficient light to make possible wide-screen television with sufficiently sharp image.

Femmes On Spot

Continued from page 3

use of these vehicles is automatically broadened.

20th-Fox, which during the past two years acquired an unusually large number of books and plays, is not bidding as actively in New York, from accounts, since the return of Darryl Zanuck as studio production head. Previous to its recent buying spree, 20th was not a heavy book and play buyer. Zanuck prefers originals, often personally directing his corps of scripters.

For a time Bert Bloch, eastern story department head for 20th, was given virtually carte blanche in paying for rights to plays or books which he considered outstanding.

Warners is reported expanding its story purchases and, contrary to past procedure, is having more material read in New York. Warners, looking for more originals, has also been subsidizing writers.

RKO and Universal have been depending mostly on original scripts. Former company now has over 40 writers in the studio mills.

4th War Loan

Continued from page 3

$185,000; and 55 farm magazines donated ads valued at $70,000.

'In addition, national advertisers placed ads on war bond copy in newspapers, magazines, radio and in the outdoor field, which were not actually measurable, but estimated in value at $1,799,467.' Gamble said the value of aid by the film industry, theatres, schools, retail establishments, etc., could not be calculated.

60,000,000 Individual Sales

'It is possible,' he said, 'that the individual bond sales in this Third War Loan may reach the staggering total of 60,000,000 sales, an almost impossible physical task in the short space alloted to the drive.'

Gamble said that if it had been possible to figure in dollars and cents the job done by Hollywood and the theatres, it would run into millions, comparing favorably with the newspapers and radio. The preliminary Government survey, he said, indicated that the War Bond Premieres, the appearance of screen stars at rallies and other theatrical jobs were highly effective in reaching small bond buyers.

WAC officials made no effort to estimate the amount of money spent by the theatres and studios in financing the Hollywood Bond Cavalcade, the war veterans' airmadas, the special films, lobby decorations and special theatre advertising. It was guessed unofficially that this alone cost the industry over $1,000,000.

'We have made no effort to tabulate the cost,' said Si Fabian, chairman of the theatres division. 'The expenses were shared by thousands of theatres, all studios, and many individuals. If we helped make the Third War Loan a success, the effort was cheap.'

Labor Lack

Continued from page 3

Bing Crosby starrer, and 'Experiment Perilous.' The three pictures winding up the 1943-44 schedule are 'None But the Lonely Heart' (Cary Grant), 'The Gibson Girl' (Ginger Rogers), and 'Elizabeth Kenny' (Rosalind Russell).

Six in Tints

At least six pictures next year are to be Technicolor, one of the big budgeters being 'Spanish Main.' Pat O'Brien is slated for two pictures, 'Marine Raiders' and 'Having a Wonderful Crime.'

With the biggest backlog of completed pictures in company's history, five completed but not yet released, Koerner said there was now ample time to prepare scripts carefully before going into production. The story situation, Koerner said, is acute, though RKO has over 40 writers on the lot. Koerner does not believe in paying fantastic prices for screen rights to plays.

The Gildersleeve and Lum 'n Abner series are to be continued next year due to their big following in certain territories, Koerner added. He does not expect to make many war pictures next season but if a good yarn comes along it will be filmed.

Asked what RKO would do with the Orson Welles and Pare Lorentz footage Koerner said he wished he knew. He's looking for a story to fit the footage. RKO studio topper expects to return to the Coast Nov. 5.

FEAR 'TRICK' PIX KICKBACK

WARNING AGAINST FREAK BALLYHOO

Pointing to the fact that the studios are today turning out the 'greatest number' of quality pictures in history, Ben Kalmenson, general sales manager for Warner Bros., issues a warning to theatre operators against cheating the public with 'trick pictures' and freak exploitation which, in his opinion, will send them away feeling disgruntled and imposed upon, with the ultimate effect of alienating many regular patrons. Several cases of this kind have come to his attention in recent weeks, he stated.

'Class A houses, charging top prices of admission in the community,' the Warner sales chieftain added, 'must present only quality pictures, and they cannot afford to abuse the confidence of trusting filmgoers with currently sensational catchpenny attractions that aren't worth first-run admission scales.'

In times like the present, when theatres are drawing the highest attendance in the history of the business, Kalmenson noted, there is a golden opportunity for creating and cementing goodwill for the screen in general—a chance to make permanent friends and customers of millions who have not been steady film patrons in the past.

Kalmenson, who presided at last week's three-day Warner sales convention in Chicago, added that many new customers also are being developed among the nation's youth, and this offers a chance to not only help solve the juvenile delinquency problem by providing wholesome entertainment but also to make new patrons who will continue to be filmgoers for life. Warner sales head also feels that there is no need for any first-run theatre to drop below established entertainment standards and sacrifice valuable prestige in order to fill bookings since there is an ample supply of top entertainment for every type of operation.

Kalmenson, however, wanted it clearly understood that he isn't urging exhibitors not to play any particular kind of picture. On the contrary, he said, there is a right theatre for every type and quality of picture made but each must be shown in its proper theatre and under proper conditions.

Since statistics showed that the boxoffice flourished during World War I but lost much of its attendance in the depression that followed, the Warner sales manager warns that this can be avoided in the present era if exhibitors take special pains to keep faith with their patrons and strengthen the growing ties between the picture industry and the general public.

Roadshowings Set

Chicago, Nov. 2.

While no definite decision was reached at the Warner Bros. sales conference held at the Blackstone Hotel last week, it is almost certain that 'Mark Twain' and 'Saratoga Trunk' will be roadshown in 1944 at increased admission prices.

The day and a half meeting, presided over by Ben Kalmenson and attended by approximately 20 district managers and home office executives, wound up Saturday (30). It was confined to over-all company policies and problems and the laying of merchandising plans for the coming year. No mention of further reissues was made in the discussions of the estimated 10 pictures to be released during the sales drive scheduled from Dec. 19 to May 13.

S. Charles Einfeld and Mort Blumenstock discussed the advertising campaign laid out for 'The Desert Song,' for which in excess of $250,000 will be spent for promotion.

Joan Davis Sues for 100G

Los Angeles, Nov. 2.

Joan Davis is suing a local drug store chain for $100,000, complaining about wrong directions on a perscription made out by her doctor and filled by one of the chain's druggists.

Actress declares she collapsed on a set at RKO as a result of following the wrong directions.

NAME JENKINS PREXY OF L&J GA. CIRCUIT

William K. Jenkins, partner of the late Arthur Lucas in the Lucas & Jenkins circuit in Georgia, has been named president of the chain following a meeting in Atlanta last week among Paramount homeoffice theatre executives, Jenkins and trustees of the Lucas estate.

The Lucas & Jenkins chain, operating around 60 theatres in Georgia, is a Par partnership. An anti-trust suit, brought by independents in competition with L&J, is pending in the Federau courts.

Par h.o. delegation attending last week's sessions at Atlanta included Leonard Goldenson, v.p. of Par over all theatre operations; Leon Netter, v.p. of Pat Theatres Service Corp.; Montague F. Gowthorpe, comptroller of Par theatres, and Walter Gross, theatre department attorney.

Green Draws Kyser Pic

Hollywood, Nov. 2.

Columbia signed Alfred E. Green as a director following his recent job as pilot of 'There's Something About a Soldier,' now in the cutting room.

First chore will be a musical, still untitled, with Kay Kyser starring.

Studio Contracts

Hollywood, Nov. 2.

Barre Lyndon, writer, renewed by 20th-Fox.

Edmund Gwenn inked pact at Metro.

Frances Gifford's option picked up by Metro.

Marion Bell, of San Francisco opera, inked player pact at Metro.

James Millican's player option picked up by Paramount.

Joan Lorring drew player ticket at Metro.

Robert Lees inked scripting contract at Paramount.

Ted Donaldson drew player ticket at Columbia.

Fred Rinaldo signed as writer by Paramount.

Joan Lawrence drew a player contract with Metro.

Anita Louise's option lifted by Columbia.

Alexander Pope, radio actor, signed by Paramount.

James Brown's actor option picked up at Paramount.

Gerra Young's minor contract with PRC approved by court.

Discontinue War Workers' A.M. Shows Because of No Theatre Personnel

Detroit, Nov. 2.

Special war workers shows here, designed to fit the special needs of late-hour workers, are being discontinued, not so much from lack of patronage as for the difficulities of getting theatre personnel.

Both the United Detroit chain and the downtown Fox, which drew 5,000 war-plant workers for months to its early a.m. shows, have discontinued the policy chiefly because of the inability to get theatre staffs to work the extra long hours or to find new help to properly man the houses for the additional shows.

The unions and industry cooperated well in Detroit in building up attendance among their late shifts for the special shows and even volunteered in some instances to supply the personnel to help in staffing the houses, which was not a suitable solution in view of the fact that there was the likelihood of a clash between CIO and the AFL theatre unions over such a procedure.

The oddity in the Detroit picture is that the heavy demand for war-plant workers itself was the obstacle to providing them with shows to hit their working hours better. Plenty theatre help here has been drained off by the industrial plants which left skeleton staffs or women replacements incapable of working the longer hours to provide them with the swing-shift shows.

'Army' Cut to Canadians

Toronto, Nov. 2.

A 'generous portion' of the Canadian proceeds of 'This Is the Army' (WB) will be turned over to the Canadian Army Recreation Fund, according to a mutual agreement entered into by Warner Bros., Famous Players-Canadian, and the Canadian Government. Exact percentage not divulged.

Long-delayed preem of 'Army' was staged at Imperial here and will hold over for some weeks as expected.

TENTH ANNIVERSARY EDITION

DAILY VARIETY DAILY

Published in Hollywood

Friday, October 29, 1943

OUT NOW

Price As Usual 5c

Libson's 12 Now Under Schwartz's O.O. Col. Frudenfeld as Division Manager

E. L. Alperson, general manager of RKO Theatres, has added the 12 RKO theatres in Cincinnati and Dayton, formerly operated by the late Ike Libson, to those already under the supervision of Sol A. Schwartz, RKO western zone manager. There are nine houses in Cincinnati and three in Dayton.

Alperson last Monday (1) also assigned Jim Brennan, RKO eastern zone manager, to supervision of the two RKO theatres in Boston formerly handled by Schwartz.

Col. Arthur Frudenfeld will be division manager of the Libson houses. Harold J. Mirisch, RKO chief film buyer and booker, will handle the Cincinnati and Dayton houses through the N. Y. home office.

N. Y. Film Advertisers Seek Gable As Speaker

For the luncheon which the Associated Motion Picture Advertisers, N. Y., will hold at the Astor hotel Nov. 17, the organization is trying to round up some war heroes as special guests and, among others, hopes to get Capt. Clark Gable, who's back in this country now.

Postmaster General Frank C. Walker, who is interested in the Comerford circuit, will be guest of honor, while Charles (Socker) Coe, v.p. of the Hays' office, will act as master of ceremonies.

Luncheon will be held in the main ballroom of the Astor, with the tap $3.50 per head.

U. S. Films to Educate Fascists, Says C. F. Coe

Montreal, Nov. 2.

Defining motion picture production as 'a $2,000,000,000 industry devoted to the commercialization of the emotions,' Charles Frances Coe, v.p. and general counsel of the Motion Picture Producers and Distributors of America, in an address to the Advertising and Sales Executives Club if this city Wednesday (27), added: 'It is an art industry and if ever it fails as an art, it will fail as an industry; if ever it fails as an industry it will wither as an art.'

The motion picture would play a major role in the re-education of Germany after the war, he declared, 'by the simple process of showing entertainingly the way you and I have learned to live in the democracies.'

Unlike the European motion picture of pre-war vintage, 'we had and we propose to have a full screen,' Coe asserted. He added that the industry took pride in that it 'has never had a profitable contract with the government. We have made their educational and training films without a cent of profit.'

BERGMAN'S TOUR

Maurice Bergman, Universal's eastern ad-publicity director, starts a swing through the middlewest to meet representative newspaper editors on Nov. 13.

Plans stopping off in about seven key cities while en route to the Coast where he will see new product at the studio.

Lou Pollock Succeeds Curly Harris at UA

Paul N. Lazarus, director of advertising and publicity for United Artists, has appointed Lou Pollock to replace Robin (Curly) Harris, who recently resigned as UA publicity manager to go into the Army.

Pollock, who has been handling publicity for the Society of Independent Motion Picture Producers, on the Coast, was formerly eastern publicity and advertising manager for Universal. He was previously with the RKO and Publix B & K theatre circuits.

Pollock, in replacing Harris, will also serve as assistant to Lazarus.

Joe Lee to Step Into 20th Exec Sales Post

Moving from the 20th-Fox exchange, N. Y., where he was sales supervisor, Joe Lee will go into an important exec sales post for 20th in one of three cities which are under discussion. These are Chicago, Cleveland and Detroit, but as yet decision as to the territory where the homeoffice wants Lee to go, together with details on the assignment, have not as yet been worked out. Chicago is the most likely.

Since checking out of the N. Y. branch, where he served for 20 years, Lee has been on vacation in Miami, having returned from there last Thursday (28).

The Motion Picture Associates, of which Lee was president last year, tendered a luncheon at the Astor hotel, N. Y., on Friday (29) in his honor, at which tribute was paid the veteran film seller by Sam Rinzler, independent circuit operator; Harold Rodner, Warner circuit executive; Joseph T. Higgins, former Collector of Internal Revenue, N. Y.; Congressman James Fay of N. Y., and David Wilentz, attorney-general for New Jersey. Congressman Fay predicted a war of long duration and took the occasion to make a plea for the purchase of more war bonds.

At the luncheon a motion was offered and seconded for the donation by the MPA of $150 to the National War Fund. Jack Ellis, branch manager for United Aritists at N. Y., who's president of the MPA, said that maybe the MPA could donate even more than that.

Rinzler, who's industry chairman for the N. Y. territory on the drive, said that he had gotten 19 different indie exhibs to make personal donations to a total of $5,000.

New 'Brownout'

Continued from page 5

The two-hour night lighting, though reduced, will more than make up for the loss of the daytime illumination, it's believed.

While nabe operations in former dimout zones may benefit to some extent from the 'brownout,' it's a question what will occur in inland towns that are now placed under lighting restrictions for the first time.

The saving in power will vary according to light rates in cities or towns and the amount of power ordinarily consumed. For a theatre like the Paramount, N. Y., for instance, one that seats 3,664, the weekly saving in juice will run around $350.

Since the 'brownout' only went into effect Monday (1), it will be sometime before accurate comparisons can be made to determine the effect it will have on theatres. On Monday (1) matinee business was ahead of that on a normal Monday, while at night takes were away up though believed this was largely due to election day eve.

In addition to the changes on lighting, it has been indicated that with a view to conserving power, cooling systems may be restricted next summer. Additionally, the coal problem is one that may effect the theatres, all of which have converted from oil, should the shortage of the heating material become acute.

Seattle Lights Up

Seattle, Nov. 2.

Bright lights, for first time since October, 1942, were turned on in Seattle last night (1) following official order from Washington, D. C., lifting all dimout regulations for the present. Pre-war brilliancy downtown cheered showmen, and the town seemed to perk up.

In the wake will be permissable night football and other events.

Sunday Pic Voted Down in Jackson; Other Theatre-Exchange Briefs

Memphis, Nov. 2.

Jackson, West Tennessee's largest city outside Memphis, has voted down Sunday movies for the third time in eight years. Once more the strongly-entrenched Protestant Pastor's Association has emerged winner in a municipal referendum on the question.

Vote was held Thursday (28), with citizenry deciding 1,311 to 956 against Sabbath pictures. Negative majority was largest of the three on record, measure having lost by 250 ballots in 1938 and 285 in 1940 as compared with current 346.

Referendum was ordered after pastors' group had protested when newly-elected City Commission opened movie doors on own initiative Aug. 1. Commission answered protest by establishing 60-day trial period to culminate in election of past week.

Vote on Sunday Pix

Reading, Pa., Nov. 2.

Residents of Laureldale, hosiery mill suburb of Reading, voted today (2) on the Sunday movie issue.

Although Reading has had Sunday movies since 1928, either as benefits or as legalized commercial showings, only one of the 30 boroughs in the county, West Reading, has voted to date for Sunday picture shows.

The Laureldale vote is expected to be favorable. The borough has one theatre, the Laurel.

Joseph M. Green, of N. Y., has leased the long-idle Capitol here and reopened it for Friday and Saturday vaudfilm combos. Norman Clock, formerly with Paramount studios, is manager. The house has been renovated. Opening bill, Ann Corio's 'Jungle Siren' and five vaudeville acts; 17c to 65c.

Harry C. Olmstead, manager of Warner here past 18 months, will take a new job in Warner Bros. studio. A native of N. Y., Olmstead came to Reading from York, Pa. His successor not yet announced.

Faulkner's Takeover

Philadelphia, Nov. 2.

Fred Faulkner, North Jersey theatre operator, has purchased the Edge Moor, Edge Moor, Del. New house, in a suburb of Wilmington, was acquired from Al Fischer, Philly exhib, for undisclosed figure. Fischer operates the Kenwick, Glenside, Pa., Philly suburb. Faulkner recently joined his enterprises with the Brandt circuit of New York.

Variety Post No. 713, American Legion, last week elected new officers for the coming year. Formal installation ceremonies will be held Nov. 5.

The officers-elect are: Isidore Epstein, gen. mgr. of Atlantic Theatres, commander; J. A. Kraker, district manager of Ross Federal, vice-commander; Joseph Engel, branch manager of Republic Pictures, junior vice-commander; John Flynn, district manager of Warner Bros. Theatres, chaplain. Other officers are Max Leven, adjutant, and Leo Beresin, sec.-treas.

Salem E. Applegate, newly appointed Universal district manager, will be feted by M. P. Associates at Hotel Warwick Nov. 8.

Mundstuk Upped by M-G

Pittsburgh, Nov. 2.

Jack Mundstuk, former M-G salesman here, promoted from city salesman in Cleveland exchange to sales manager there under Jack Sogg, branch chief. Mundstuk was transferred from local office to Cleveland couple of years ago.

In the Navy less than six weeks, Andrew Rizak, manager of the Rialto for nearly five years, has been reported missing in action. He was on a destroyer in the Mediterranean.

Bill Kane, owner of the Nemo in Pitcairn, is arranging a benefit show, proceeds going to a fund for the maintenance of a community honor roll. Kane is also a Pitcairn councilman and high school teacher.

RKO's new exploitation man in the Pittsburgh and Washington territory is Gene Gaudette, who worked for company in midwest before going into army, from which he was recently given an honorable discharge. Gaudette, who first came here seven years ago as p.a. for Don Bestor's band, replaces Al Selig, resigned.

Nettie Wise, head cashier at Col exchange, is quitting to wed, Mary Laird replacing her. Dorothy McArdle moves from bookkeeping department to assistant cashier; Ann Thiel takes over Miss McArdle's old berth.

Sid Dickler, bandleader and nitery p.a., has joined WB staff as an assistant manager.

Bill Hollenbaugh, veteran shipper at Republic, is the new head of the department, succeeding Fred Hart, called by Uncle Sam.

Rivoli theatre, South Fork, Pa., acquired by K. A. Vaveris and Fred Barker.

Harry Cadugan replaces Jimmy Powers as manager of Garden theatre.

James C. Shanklin has purchased the entire capital stock of the Lewisburg, W. Va., theatre company from Gene Custer, of Charleston, W. Va., and has already taken over the Lewis theatre. There will be no changes in the staff, Mrs. Elsie Loudermilk remaining as manager.

Veronica Sero, formerly of the Jack Judd poster house, is now with National Screen Service, and her post with the former firm has been taken over by Mercedes Kubiak.

Femmes Rule the Roost

San Antonio, Nov. 2.

Mildred Hall named assistant manager of Empire by E. E. Collins, city manager of Interstate Theatres. Beulah Green is manager and is first house here to be completely taken over by members of the distaff side.

Mich. Variety's War Work

Detroit, Nov. 2.

The Variety Club of Michigan has underway its second season of providing 50 service men with a special show each Saturday night at its clubrooms. With 50 hostesses from the theatres and exchanges, the club provides special acts from the niteries and theatres and refreshments. Arvid Kantor, of National Screen Service, is chairman of the activity.

The club also has completed its project of collecting through the houses here 10,000,000 cigarets for the men overseas. The collections were made in the houses with each package sent abroad bearing Christmas greetings 'from the patrons of the ——— theatre' and the name of the particular donor.

More Upped Scales

St. Louis, Nov. 2.

C. H. Miller and the Van Nomikos Circuit now control the Time, a 700-seater, the Orpheum, 478, and the Web, 350, all in Savannah, Ill. With no opposish the price scale in these houses was upped to 25c and 40c.

Ted Randall, now manager of the Lory, Highland, Ill. Replaces Bernard Palmer, who is now booker for the five houses of the Columbia Amusement Co.

Fox Midwest Circuit has purchased the Fox, Joplin, Mo., from George N. Spiva, Joplin banker. Cost $372,000 when it was built in 1930.

Crow's House Razed by Fire

Leonard, Texas, Nov. 2.

The Aztec, owned and operated here by L. B. Crow, went up in smoke last Sunday leaving only a vacant lot where the house stood.

Crow plans opening a new house here in a new building which is vacant at the present and which can be converted into a theatre. He plans to pick up equipment to enable him to operate.

Covington Sells to Long

Teague, Texas, Nov. 2.

The Star sold by H. H. Covington to J. G. Long, who will continue to operate house. Covington has no future plans but plans on opening a new house.

Kaliski Vice Stearn in Cleve.

Bert M. Stearn, former Warners branch manager at Cleveland, has resigned. Joe Kaliski succeeds.

Wren Switches to Adams

Jay Wren, in charge of advertising and publicity for the Walter Reade circuit, has resigned to accept similar post with Adams Bros.

The Adamses operate theatres in Newark and Paterson, N. J., under a partnership with Paramount.

Gaynor Back to Flackery

Leonard Gaynor, who retired to farming on his place at Glen Gardner, N. J., for nearly two years, has rejoined 20th-Fox. He will be assistant to Jack Goldstein.

Grauman's Chinese Ablaze For Premiere of 'Diary'

Hollywood, Nov. 2.

Lights go on again with all their power for the first time since the dimout when 20th-Fox stages its premiere of 'Guadalcanal Diary' at Grauman's Chinese Nov. 10.

Tale of the Marines will be the first blazer of 1943 and the studio is making it a bright occasion, not only with batteries of searchlights but with hundreds of men in uniform as preem guests.

'Diary's' Philly Preem

Group of 20th-Fox execs and newspapermen are trekking to Philadelphia from New York next Wednesday (10) for the world preem of 'Guadalcanal Diary,' at the Fox, to be preceded by a dinner at the Bellevue-Stratford hotel given by Mayor Bernard Samuel. It's timed in conjunction with the 168th anniversary of the U. S. Marine Corps.

Spyros Skouras, Larry Kent, Tom Connors and Hal Horne are among those planning to attend.

STORY BUYS

Hollywood, Nov. 2.

Producers Releasing Corp. bought 'Natal,' tale of the African airport, by Harrison Carter.

Harold Shumate sold 'Black Hawk Jim,' western yarn, to Columbia.

New York Theatres

BEG. FRIDAY, NOV. 5
Olivia De HAVILLAND • Robert CUMMINGS
Jack CARSON
In Warner Bros. Hit
"PRINCESS O'ROURKE"
In Person
SHEP FIELDS and His Orch.
Special Attraction
THE MERRY MACS
B'way & 47th St. STRAND

MICHAEL TODD PRODUCTIONS
A New Comedy by GYPSY ROSE LEE
the NAKED GENIUS
Staged by GEO. S. KAUFMAN
with JOAN BLONDELL
PLYMOUTH, West 45th St. Mats. Wed. & Sat.

ETHEL MERMAN in
SOMETHING FOR THE BOYS
Staged by HASSARD SHORT
Book by HERBERT and DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat.

BETTY GRABLE ROBERT YOUNG ADOLPHE MENJOU
Sweet Rosie O'Grady
20th Century-Fox
in TECHNICOLOR!
PLUS A BIG STAGE SHOW
ROXY 7th Ave. & 50th St.

THAT ROBUST INSTITUTION
STAR AND GARTER
Staged by HASSARD SHORT
with Prof. LAMBERTI
MUSIC BOX, West 45th St. Mats. Thurs. & Sat

LOEW'S State TIMES SQ.
Thurs., Nov. 4
ON SCREEN
Claudette COLBERT
Paulette GODDARD
Veronica LAKE
"SO PROUDLY WE HAIL"
In Person
Benny FIELDS
Jean PARKER

On Screen
In Technicolor
"PHANTOM OF THE OPERA"
Universal Picture
Starring
Nelson EDDY
Susanna FOSTER
Claude RAINS
Capitol
BROADWAY AT 51st STREET
In Person
Duke Ellington
and His Orchestra
NBC Deep River Boys
Lena Horne

"BARGAIN OF THE TOWN"—Mantle, News
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474. Evgs. 8:40, Sun. 8:15. No Mon. Perf. Mats. Sat. 2:40, Sun. 3. Mail Orders Filled. Spec. Mat. Armistice Day, Thurs., Nov. 11.

RADIO CITY MUSIC HALL
"LASSIE COME HOME"
Spectacular Stage Productions

SAMUEL GOLDWYN'S
THE NORTH STAR
New Victoria • RKO Palace
B'WAY & 46th—Daily, 2:45, 8:45, Mats. (except Sats. Suns. Hols.) 75c, $1.10. Eves. $1.10, $2.20. Extra shows, Sats., Suns., Hols.—CI. 6-7429.
B'WAY & 47th Continuous performances. Popular priced run. Doors open 9 a.m.

"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10 a.m.
RIVOLI B'way & 49th St.

Mary Martin - Franchot Tone - Dick Powell - Victor Moore
"TRUE TO LIFE"
In Person
The Ink Spots
TONY PASTOR and His Orch
PARAMOUNT Times Square

MGM's STARIFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES Continuous from 10 A.M.

CBS BUILDS AND SELLS 'EM

Comm'l CBS-Built Shows

Program	Sponsor	Time
N. Y. Philharmonic	U. S. Rubber Co.	Sun. 3-4:30 p.m.
'Man Behind the Gun'	Elgin Nat. Watch Co.	Sat. 7-7:30 p.m.
'Report to the Nation'	Elec. Co. Adv. Program	Tues. 9:30-10 p.m.
'World News Today'	Cont. Radio & Tel.	Sun. 2:30-2:55 p.m.
'The World Today'	General Electric	Mon.-Sat. 6:45-6:55 p.m.
'World News'	Hudson Coal Co.	Sun. 9-9:15 a.m.
Joseph C. Harsch	B. F. Goodrich Co.	Mon.-Fri. 6:55-7 p.m.
Bill Henry	Johns-Manville Corp.	Mon.-Fri. 8:55-9 p.m.
Ned Calmer	Parker Pen Co.	Sat.-Sun. 8:55-9 p.m.
Ned Calmer-Maj. G. F. Eliot	American Oil Co.	Thurs. 6-6:15 p.m.
Edward R. Murrow	American Oil Co.	Sun. 1:30-1:45 p.m.
'Dateline'	Philco	Fri. 7:15-7:30 p.m.
'Let's Pretend'	Cream of Wheat	Sat. 11:05-11:30 p.m.
Blue Jacket Choir	Minneapolis Honeywell	Sun. 11:05-11:30 a.m.
News-Warren Sweeney	Curtiss Candy Co.	Sat.-Sun. 11-11:05 a.m.
'Mother and Dad'	Allegheny Ludlum Steel	Sat. 5:30-6 p.m.
'Suspense'	Roma Wine Co.	Thurs. 8-8:30 p.m.

New AFRA Code Gives Transcription Performers Same Pay as Live Shows

Under the new code of the American Federation of Radio Artists, effective Monday (1) but subject to War Labor Board approval, performer pay scales for transcriptions are the same as for live programs. That and the reclassification of sound effects men constitute substantial concessions to the union.

The new contract is effective only one year, expiring Oct. 31, 1944, at the same time as the AFRA live codes for both commercial and sustaining programs. Thus, future agreements for all live and recorded shows, both commercial and sustaining, will be negotiated at the same time, giving the union the opportunity to make conditions if the different pacts conform. Already, it appears, AFRA intends demanding identical fees for sustaining and commercial shows. However, that would depend on general conditions at that time, particularly in reference to the war.

A notable change in the new disc code is the classification of 'custom built' and 'open end' transcriptions. The so-called Class B transcriptions

(Continued on page 46)

P&G Options Thompson, Pending Draft Status, For Own Comedy Show

Bill Thompson, character-comedian formerly on the 'Fibber McGee and Molly' program, has been placed under option by Procter & Gamble as prospective star of his own series. However, the account is postponing actual production of the new show pending clarification of Thompson's draft status.

Currently in Chicago, where he is doing freelance acting assignments, Thompson is classified 1-A, but may be put back into 3-D because he is the sole support of his parents.

'VICTORY PARADE' OFF PALL MALL PROGRAM

Pall Mall (American Cigar & Cigaret Co.) is eliminating the 'victory parade' feature from its Gracie Fields series on Mutual.

The inclusion of the 'parade' got a generally unfavorable press, with critics pointing out that the program sought to emphasize the very thing that the Office of War Information was trying to dispel, namely, the impression that victory was just around the corner.

Stauffer to Coast

Don Stauffer, Ruthrauff & Ryan v.p. in charge of radio, left for the Coast Monday afternoon (1). Stauffer had just returned to the agency post after spending eight months as head of the Office of War Information's radio division.

R & R denied the report current in agency circles last week that Stauffer was slated to succeed Everett Grady as executive v.p. of R & R.

ALLEN COMING BACK DEC. 12 FOR TEXACO

Fred Allen last Friday (30) advised the Buchanan agency, which handles the Texaco account, that he was prepared to return to his Sunday evening spot on CBS Dec. 12. Also that he would have to do his first few broadcasts from Hollywood, where he is scheduled to make a picture.

The probabilities are that Tom Jones, assistant to Al Goodman, will go out to handle the orchestra and that James Wallington will join Allen at the start for the announcing-fencing chores.

Knight, Ailing, Leaves F-C-B

Hollywood, Nov. 2.

Illness has forced Vick Knight to relinquish his post as v.p. in charge of radio for Foote, Cone & Belding agency. On sick leave for the past few weeks, he asked his release from Emerson Foote when it was apparent his convalescence would keep him off the job for some time. Knight joined F-C-B six months ago on a move from the office next door of the Biow agency, where he served in a similar capacity.

Foote said he had no one in mind for the job at this time. Bill Lawrence continues as free-lance producer of the Jack Carson show, which was renewed last week for a third cycle.

Lawrence Vice Knight

Vick Knight has resigned as director of the Jack Carson program for Campbell's soup. He turned in the notice last week to Don Belding, Coast partner of Foote, Cone & Belding, the agency on the account.

Bill Lawrence, who has been subbing as director during Knight's illness, will continue the assignment indefinitely, doubling from his 'Screen Guild Theatre' directorial stint for Lady Esther.

THOMPSON FIGURED TO LAND OWENS GLASS

Joseph Close, radio executive for the Owens Illinois Glass Co., is slated to announce tomorrow (Thursday) the agency that is to succeed D'Arcy on the business. J. Walter Thompson, which based its pitch on the idea of fixing up the account's present show on CBS, is figured to land the account. Other agencies reported Monday (1) as leading contenders on the candidate list were Ruthrauff & Ryan and Kenyon & Eckhardt.

D'Arcy will continue piloting Owens' afternoon series on CBS until Dec. 5, or the end of the program's current 13-week cycle.

SPONSORS BUY 17 NET-BUILT SHOWS

With the sale of 'Suspense' to Roma Wine last week, the Columbia network has expanded to 17 its list of CBS-built programs currently sponsored on that network. The figure will go to 18, if and when the pending deal for the 'Corliss Archer' series is closed through the McCann-Erickson agency. The list does not include Frank Sinatra, who also was given a buildup by CBS and wound up commercially with show controlled outright by a Columbia client, Lucky Strike.

The amount of time consumed by the 17 CBS-built sponsored shows adds up to seven hours and 55 minutes, or close of 32 quarter-hour periods. It is a record that has not even been remotely approached by any other network, even though 11 of the 17 programs are either straight newscasts, news commentaries or news documentaries. The record reflects a business doctrine that William S. Paley, CBS prez, has been pursuing assiduously for the past two years, namely, that of not only having a CBS-built show to offer a sponsor along with time accommodations, but of protecting the network against any disposition on the part of a client to move a show developed into popularity on Columbia to some other network.

Wrigley May Sponsor Shirer By Giving Him Half 'America's' Time

P.K. Wrigley may assume the sponsorship of William Shirer by splitting the gum company's present half-hour (6:30-7) on CBS Sunday nights into two parts and devoting the first half to 'America in the Air' and the second 15-minutes to the commentator. The orientation program now occupies the entire half-hour.

Columbia had previously figured that Welch grapejuice might be inclined to substitute Shirer for its current 'Dear John' (Irene Rich) series in the Sunday, 5:45-6 p.m. slot, but Welch last week dispelled this hope with the announcement that 'John' stays as is.

G-C-N Blue Agency

Geyer, Cornell & Newell has been appointed advertising agency for the Blue Network by Edgar Kobak, chain's executive v.p.

The appointment becomes effective immediately.

NBC's New Renewal Clause Not Mandatory for Sponsors, Agencies

The NBC sales department disclosed Monday (1) that there is nothing mandatory about the new renewal clause that it has written into its time contracts. Clients and agencies, it was said, are free to either accept or reject the clause when they get around to renewing their present facilities commitments.

Under the new clause, NBC for the first time reserves the right to cancel a client's contract on 52-weeks notice. The client, it was explained, receives in return, for the first time, the privilege of self-perpetuation for 52 weeks instead of having to submit a renewal order 30 days prior to the expiration of the current 13-week cycle. The new clause makes such renewal orders operative for 52 weeks automatically.

Kesten to Spiel

Paul Kesten, CBS executive v.p., will be the guest speaker at tomorrow's (Thursday) luncheon of the Rialto Executives Club of New York in the Hotel Shelton.

His subject will be 'Radio's Responsibilities.'

P&G to Expand Toiletries Mfg.

Procter & Gamble, which has concentrated almost entirely on soap products in the past, intends entering the toilet goods field in a major way when business conditions permit. The firm has already set up the nucleus of a department to handle the new lines. Harold Hall, formerly with Bauer & Black, heads the division, and Phil Richardson, formerly with the J. Walter Thompson agency, has charge of the advertising setup.

Although it now manufactures Drene shampoo and Teel dentrifice and has made a few other toilet goods items in small quantities, the new P. & G. plan is to expand this division into major proportions, in competition with such firms as Colgate-Palmolive-Peet, Mennen, etc. Entry into the new field is expected to boost the P. & G. advertising budget, already by far the largest of any sponsor in radio.

CBS' INCOME JUMPS; 90c DIVVY ON STOCK

The CBS board of directors declared Monday (1) a year-end cash dividend of 90c a share on Class A and B stock of $2.50 par value. Frank K. White, CBS v.p. and treasurer, released at the same time a consolidated income statement for the nine months ending Oct. 2, 1943, which showed an earning for that period of $1.89 per share, as compared to an earning of $1.69 a share for the first nine months of 1942.

The broadcasting system and its subsidiary companies did a gross of $53,846,108 for the first nine months of 1943. Of this amount, $41,520,000 came from time sales. The overall gross for the like period of '42 was $45,293,614, with $33,120,000 of it derived from time sales. The net income for the 1943 period was $3,245,625, whereas for the like stretch of '42 it was $2,894,751.

AFRA, CBS Settle Dispute Over Gt. Lakes Show; Standbys for Choristers

Chicago, Nov. 2.

Settlement was reached between CBS and the American Federation of Radio Artists in regard to the broadcasts of the Bluejacket Choir from the Great Lakes Naval Training Station. Negotiations are still underway with the Blue Network.

Effective with the Sunday (31) broadcast, CBS is employing 10 standby choristers at approximately $35 each on the Bluejacket programs sponsored by Minneapolis Honeywell. This figure was arrived at on the basis of a standby apiece for the first eight men in the Navy Choir and one for every 16 men thereafter.

Arrangement is not to be looked upon as a precedent-setter, Hy Faine, local AFRA secretary, emphasized, and was agreed upon for this situation only because of the strong appeal made by Great Lakes naval officials to keep the group on the air as a morale-builder. AFRA is against the use of standbys in principle, according to Faine.

OFFER JOAN DAVIS IN $12,000 PACKAGE

Joan Davis, co-star with Jack Haley, of the current Sealtest show (NBC), is being offered around the ad agencies as part of a packaged program for a weekly consideration of $12,000. Several agencies are reported to have evinced an interest in the proposition. The comedienne is said to want $5,000 out of the 12G for herself, or twice her reported current salary.

Miss Davis' contract with Sealtest expires at the end of this year. Comedienne, now a William Morris office client, switches over to Music Corp. of America the first of the year, according to reports. Sealtest's agency, McKee & Albrought, is said to have no interest in retaining her on the 12G package basis.

Monty Woolley Likely Old Gold Replacement

Monty Woolley and the J. Walter Thompson agency have tentatively got together on a deal for the actor to take over in January the top billing of the Old Gold half-hour on CBS Wednesday nights. The show would originate from New York.

Sammy Kaye, who heads up the stanza at present, is due to settle down in Hollywood this month for the making of a picture for United Artists.

MBS Up 86% for Oct.

Mutual's gross time sales in October skyrocketed to $1,407,787, or 85.8% over the $773,221 gathered by the network in October, '42. For the first 10 months of the year the margin amounts to 36.8%.

From January to October of this year the gross totaled $10,758,264, whereas for the like period of '42 it was $7,865,138.

4 Nets' $108,650,000 Gross in 9 Mos. Cues Probable $145,000,000 for Year

The accumulative gross in time sales of the four national networks for the first nine months of this year is but $6,500,000 short of what the foursome grossed for the entire year of 1942. The accumulative tally for the nine months ending Sept. 30, 1943, which is 30% over the gross for the parallel period of 1942, indicates that the networks will wind up 1943 with a joint time sales turnover of about $145,000,000. The total for '42 was $115,000,000 and for 1941, $106,400,000.

The Blue network continues to lead the field in the matter of increased business. The $2,335,000 it grossed this September represented a margin of 116% over the like month of 1942, while its accumulative edge was 78%. Columbia for the month was ahead by 38%, and NBC 33%. Mutual was up 63% for September and 32% on the year.

NETWORK GROSS TIME SALES

(Estimated)

FOR SEPTEMBER	1943	1942	P.C.
Blue	$2,335,000	$1,085,000	+116
Columbia	4,950,000	3,575,000	+38
Mutual	1,155,000	710,000	+63
NBC	4,690,000	3,510,000	+33
Total	$13,130,000	$8,880,000	+48

FOR FIRST NINE MONTHS	1943	1942	P.C.
Blue	$13,950,000	$10,680,000	+78
Columbia	41,520,000	33,120,000	+25
Mutual	9,350,000	7,090,000	+32
NBC	38,830,000	32,180,000	+21
Total	$103,650,00[illegible]	$83,070,000	+30

Licensing Webs Under Amended F.C.C. Act Due to Crop Up Again

Washington, Nov. 2.

The old question of licensing networks under an amended Federal Communications Act is expected to bob up again tomorrow (3), when the Senate Interstate Commerce Committee opens hearings on the White-Wheeler bill. The proposition has a habit of coming to the forefront whenever legislators get together to talk about radio officially.

The most recent example of why some people here think networks should be licensed occurred last week when the FCC questioned the contracts between CBS and its new affiliates as possibly violating the web regulations. As the FCC hinted in its letter to CBS, the individual stations could lose their licenses, but nothing could be done to the chain if the contracts are violations.

Although FCC Chairman James L. Fly will be the first witness tomorrow, it is thought unlikely he will be quizzed on the subject. He, like most others concerned, has expressed opposition to network licensing in the past.

One outstanding figure favoring licensing is William S. Paley, CBS president, who twice has gone on record in its favor. He plugged for it before the same Senate committee in 1941 and before a House Committee last year, taking the stand that, under the present communications act, webs should be licensed.

'If we are to be regulated,' Paley said last year, 'and if these things are to happen, please, Mr. Congress, will you specify what should happen, but let these things happen directly. Let us be licensed so we can deal with these situations instead of having them dealt with on an oblique basis.' At this same session NAB prexy Neville Miller and Frank E. Mullen, NBC v.p., veered off from any licensing proposal for chains.

Hearings before Wheeler's committee are expected to drag through most of the winter, featuring a parade of witnesses, many of whom will have their own ideas about amending the communications act. NAB has a flock of such proposals, many slated to be talked over when the directors meet here Nov. 17-18.

Wake 'Em Up

Bulova Watch Co. has beefed to CBS that its announcers are delivering the Bulova time signals in an uninspired manner.

However, there's no suggestion as to how anybody can make 'it's now 8:30' sound exciting.

Mutual Delays New Rate Card

Mutual has put off the issuance of its new rate card until the network's sales manager, Ed Wood, has returned from Florida, where he is recuperating from an illness. According to a letter issued to the trade Oct. 23, the new rates were to go into effect Monday (1).

Understanding among agencies is that the new card will show not only reductions in discounts but increases in the gross.

CBS NAMES COULTER V.P.; HEADS PROGRAMS

Douglas Coulter, CBS director of broadcasts, was appointed by the network board of directors Monday (1) v.p. in charge of programs. His position is now tantamount to that of William B. Lewis when the latter headed up program operations for the network.

Coulter came to CBS in 1936 as assistant director of broadcasts from the N. W. Ayer agency where he was top man in the radio department. Before Coulter got into radio he was a geologist and a teacher.

Schenley Moving Cugat To P.M. Spot on MBS

Inability of the Blue to provide an evening spot has caused the Schenley Distillers Corp., N. Y., to shift its Xavier Cugat show for Dubonnet from that network, where it is currently heard Saturdays (11-11:30 a.m.), to Mutual, where it will go on Wednesdays (8:30-9 p.m.), effective Dec. 1. The show teed off on the Blue Sept. 4.

The night time cost will be nearly twice the $2,900 Schenley is now paying for the Saturday half-hour. Including talent expenditures, the show now costs approximately $4,500. William H. Weintraub is the agency.

Blue, Mutual Compete For 'Good Will Hour'

The Blue and Mutual networks are competing for Clark Candy's sponsorship of 'The Good Will Hour,' which Ironized Yeast dropped early in October.

The account would like something more than a half-hour and Mutual has offered the Sunday stretch between 10:15 and 11 p.m., whereas the Blue's proffered spot is Sunday, 10:30-11 p.m. When backed by Ironized, 'Good Will' spanned the Sunday 10 to 11 p.m. segment on the Blue.

PRESNELL TO COMPTON

Becomes Production Supervisor of Non-Serial Programs

Robert Presnell, formerly with Young & Rubicam and B.B.D.&O., has joined the Compton agency as production supervisor of non-serial programs.

Evelyn Pierce, formerly a production assistant for several legit managements, has joined Compton as a program supervisor in the daytime field.

Daly Quits CIAA

Arthur J. Daly, who left the Weintraub agency to go to Argentina as radio field representative for the Coordinator of Inter-American Affairs, is back in New York. He resigned the South American post after working there for six months.

Daly at one time was a writer-director in N. W. Ayer's radio department.

RUBINOFF AND HIS VIOLIN

'Rubinoff could have stayed on the stage indefinitely, for he plays to the jitterbugs as well as the lovers of classical music. What he can't do on the violin isn't worth doing.'—Fred Russell, Bridgeport Post, Oct. 30, 1943.

Rubinoff now on personal appearance tour.

November 5, 6, 7—R.K.O. Temple Theatre, Rochester, N. Y.

Fly Doesn't Love Press Any More

Washington, Nov. 2.

It begins to look as though FCC Chairman James L. Fly didn't mean all that romancing with the press when the hot breath of Rep. Eugene Cox was on his neck a few weeks back. Weekly press conferences which were being held went by the boards yesterday (1) when Fly announced he was calling them off because they were 'so dull and a waste of his time and the time of those attending.'

He made the generous promise, however, that if the boys and girls would liven things up a little by asking 'intelligent' questions he would reconsider the decision. After denying authorship, the chairman read a memo suggesting that he was expected to carry the ball once in a while and give a little info with direct quotes. It went on to say that some of the reporters covering FCC are lacking in background and that those with proper backgrounds refused to ask their best questions at the conferences, preferring to hold them back to get exclusive answers.

With a delicate shudder of disgust, Fly remarked that some Government agencies might be so publicity-mad that officials gave information at press conferences without questions being asked. This was not FCC procedure, he explained.

Reporters retained their politeness, however, and refrained from reminding Fly that President Roosevelt often offers information at his press conference and that FCC, itself, was not backward about unloading gratuitous statements on the press when it didn't like the treatment it was getting from the Cox committee.

Okays International Probe

Washington, Oct. 26.

Calling the recent Senate resolution for an investigation of international communications a 'step in the right direction,' FCC Chairman James L. Fly, at a press conference Monday (25) remarked that one purpose of the probe is to survey the possibility of merging the nation's international radio cable services. Fly pointed out he had been plugging this project for the past few years.

Questioned as to a reply to charges recently aired before a House Committee investigating the bureau, Fly said he 'understood' that as soon as the new committee chairman, Rep. Clarence Lea, has formed a complete picture of the charges, FCC will be invited to give its side of the story. The response probably will be in the form of a written statement with supplementary verbal testimony for the record, if desired, Fly said.

Although hearings on the White-Wheeler bill are scheduled to start Nov. 3 before the Senate Interstate Commerce Committee, the FCC chairman said he had received no formal notice as yet of the opening. Sen. Burton K. Wheeler, co-author of the bill, is chairman of the committee.

Completion of the new FCC study on one year's frequency allocations will take at least a year, Fly estimated, and explained it would have to be a rush job to be finished in that length of time.

Vimms-Sinatra Deal Indefinite

The B. B. D. & O. agency reported Monday (1) that the deal for the Frank Sinatra package show in behalf of Vimms vitamins (Lever Bros.) was far from settled and that it may be a week before several details are ironed out. One of the most important of these is just where the program is to be spotted. CBS has a couple Sunday night periods open, 7-7:30 and 8-8:30, but Lever for some curious reason has shied away from Sunday schedules.

Price being asked for the Sinatra package is $12,000.

ELGIN'S THANKSGIVING TALENT TO COST 30G

Elgin will spend around $30,000 in talent for its two-hour show on CBS Thanksgiving afternoon (4-6). The cast to date consists of Robert Young, m.c.; Jack Benny, Dinah Shore, Jack Douglas, Edgar Bergen, Alvino Rey, Lena Horne, Jose Iturbi, Danny O'Neill, Burns and Allen, Jimmy Newell, the Pied Pipers and Don Wilson.

The program will probably be shortwaved to men in the armed services through arrangement made with the War Department.

Quaker Oats Okays New Show on CBS

Chicago, Nov. 2.

The 15-minute program laid out by the Sherman K. Ellis agency to replace the Aunt Jemima Sunday five-minute spot over CBS has been accepted by Quaker Oats.

The new show, a musical, will start here Nov 6, 12:30-12:45, CWT. Palmer Clark will produce with a cast headed by Vera Lane, William Miller, chorus and orchestra. Previous five-minute program was carried between Sunday matinee world news and the New York Philharmonic Symphony on CBS.

From the Production Centres

IN NEW YORK CITY . . .

Alan Ducovney succeeded George Lowther as director of 'Superman'.... Howard Merrill, son of Fanny Merrill, production assistant to Gertrude Berg on 'The Goldbergs,' is now scripting 'Archie Andrews'.... Welcome Lewis and Art Gentry celebrated the first anniversary of their 'Singo Players' program Friday (29) on WJZ....Leonard Elliott and Irma Jurist joined NBC's 'Everything Goes' series Saturday (30)... Eddie Dunham, NBC staff director, named expert consultant to the radio branch of the War Department. He also teaches radio at Westminster Choir College, Princeton....Bertha Kurtzman has been placed in charge of Blue studio and production assignments.

Laurence Hammond, radio public relations head of Bendix Aircraft, bedded with an old foot injury aggravated by a minor mishap last week ....Henry Hayward succeeds Charles Martin as director of the Philip Morris 'Playhouse.' Milton Geiger adapted the initial script....Lester Vail has resigned as director of 'Stage Door Canteen' to concentrate on his three other shows, 'Just Plain Bill,' 'Service Unlimited' and an ET series for Time. Roger White, producer of 'Canteen,' also takes over the direction assignment....Milo Boulton playing a destroyer skipper this week in a Navy recruiting film being made at Norfolk. He's due back in time for his regular m.c. assignment Sunday night (7) on 'We, the People'.... Col. Hans Christian Adamson, Murray Dyer and Frank Ernest Hill script Columbia's 'School of the Air,' with Bob Shayon, Oliver Daniels, Alan Ward and Nila Mack sharing the director stint. Leon Levine, CBS assistant educational director, supervises the series....Henry M. Neely, of the 'Stella Dallas' and 'This Life Is Mine' casts, has authored a book, 'The Star Finder,' to be published shortly....Mrs. Arthur Hanna, wife of the 'Amanda' and 'David Harum' director, hospitalized with strep infection....Casting: Walter Burke ('Amanda'); Walter Greaza ('Front Page Farrell'); Bill Adams, Ethel Intropodi, Jane Harven, John Thomas, Billy Lipton ('Mr. Keen'); Vivian Holt ('Lora Lawton'); Sydney Smith, Timmie Tyler ('Our Gal Sunday'); Riza Royce ('Stella Dallas').

Elaine Carrington, who scripts 'Pepper Young's Family' and 'When a Girl Marries,' will speak at the Pen and Brush club Nov. 9 on writing for radio....'Texas' Jim Robertson, Blue cowboy vocalist, will sing in the Hartford, Conn., Auditorium Saturday (6)....Ed Aronoff, currently with the Dave Alber publicity office, joins Air Features as Irving Hoffman's assistant Monday (8). He is replacing Les Zimmerman, who now heads the William Morris press department.

Rod Erickson, formerly with the John Loveton agency, has joined NBC as a program director. He is currently handling the web's early morning sustainer, 'Everything Goes.'

Wallace Magill, N. Y. Ayer producer of the 'Telephone Hour' (NBC) and Don Vorhees leave for the Coast today (Wednesday) for the Monday (8) broadcast originating in Hollywood....Priscilla Lombard has been named special announcements editor of the Blue News and Special Features department. She replaces Margaret Early, who joined CBS.

Louis Armstrong guests Sunday night (7) on 'Chamber Music Society of Lower Basin Street,' on WJZ-Blue for Woodbury....Bill Ramsey, Procter & Gamble radio director, on a biz trip to New York, went to New Haven over the weekend to see alma mater Yale play Dartmouth. He next comes east again late this month....Charles Schenck now writing-producing 'The Black Hood,' juve thriller on WOR-Mutual, and is guest-directing the Treasury's 'Bond Wagon' show on the same network Saturday night (6)....Pvt. Ira Ashley, recently shifted from Keesler Field, Miss., to Lynbrook, L. I., to work on the radio end of the WAC recruiting drive for the Army Air Forces, again transferred, this time to the Office of Strategic Service, in Washington....Walter Gorman, Young & Rubicam staff director, left Monday (1) for duty with the Transport Service.... While Anne Nichols is away on an extended vacation for her health, Adelaide Matthews and Bud Stinson are scripting 'Abie's Irish Rose,' on WEAF-NBC for Procter & Gamble (Drene). Alford Van Ronkle continues as director.

Eleanore 'Pat' Hurley, WOR photo editor, is resigning to become publicity director of WQXR Nov. 15....Bob White, film and radio writer-director-actor, has joined the Blue's eastern production staff....Hope Emerson has been added to the Gertrude Lawrence 'Revlon Revue'.... Ryc Trier, radio actress, will double in legit as understudy in the forthcoming 'Lady Behave'....Bruce Kamman, assistant production manager for NBC, is writing a 'Radio Cook Book' to be privately printed.

IN HOLLYWOOD . . .

Tony Stanford goes back to producing the Edgar Bergen show and Earl Ebi switches over to RCA's 'What's New?' That gives Stanford something to do while not working on Bank of America opus, the two Elgin two-hour shows and the Standard Brands special hour piece....First to be farmed out by NBC due to heavy schedule on Tuesday, Thursday and Sunday is 'Fitch Bandwagon' Nov. 7. Remote will come from one of the KFWB studios. Any show on those nights moving here from New York will get the same treatment....All radio clerical forces now on 44-hour week, on a jump from 38 hours at some studios....John Ogilvie, acting radio head of Office of Coordinator of Inter-American Affairs, here to get the Coast picture from Jack Runyon, CIAA's headman in Hollywood.... Lum and Abner move from Pine Ridge to Kraft Music Hall Nov. 11.... Bing Crosby will do 'Dixie' for Lux Dec. 13....Foote, Cone & Belding declined to rewrite the contract at her dictation, so Nan Wynn ankled Lockheed-Vega's 'America—Ceiling Unlimited' show on CBS. She had hardly left the building when Anita Ellis, discovery of Felix Mills, was moved into the spot....Louis Lochner's comments are now heard on Ed Craney's stations in Montana, which no like experting....Don Ameche only one set so far for Standard Brand's special holiday show over CBS Dec. 21....Rosemary De Camp, who created role of Judy Price on 'Dr. Christian,' is back doing it again....'Sherlock Holmes' renewed by Petri wines, now a Young & Rubicam client....Emerson Foote returned to New York after disposing of the Vick Knight and other agency matters

IN CHICAGO . . .

Harry Maus, v.p. of Russel M. Seeds agency for the past eight years, joined the Coast Guard and will be in training at Manhattan Beach, N. Y. ....Quiz Kid head west Nov. 16 for a bond-selling tour and screentests on the Coast....Ex-actor Louis (Studs) Terkel, out of the army on a medical discharge, now writing the 'American Women' show for Wrigley ....William Wyse, station manager of KWBW, Hutchinson, Kan., in Chicago on business last week....Paul McCluer, sales manager for the NBC central division, and Walter Wade, of the Wade agency, are pheasant hunting in So. Dakota....Dr. Melchior Palyi, former visiting professor at the University of Wis., will do a sustainer on economics on WIND Sunday nights, 8:45-9....Curt Massey will broadcast his 'Starring Curt Massey' over NBC and CBS from Hollywood Nov. 1-14. Reason for the move is that the Dinning sisters will be there then for the filming of 'National Barn Dance'....Pat Flannigan, WBBM sportscaster, back on the job after a leave due to ill health....James G. Hanlon, staff member of Movie-Radio Guide for the past 10 years, has joined WGN as assistant to Dale O'Brien publicity director....Leslie Atlas, of WBBM, has ordered 100 records of the Ben Bernie memorial services broadcast Tuesday (26) to be distributed to the 'Ole Maestro's' friends....Joseph A. McDonald became assistant general counsel of NBC Nov. 1. McDonald had been counsel for the NBC central division for the past six years. Successor to McDonald has not been named....More than 500 radio and advertising executives have made reservations to see the 'Air Force and the Retailer' film to be shown at the Drake notel Nov. under the auspices of the NAB and stations WBBM, WGN and WMAQ....Ex-WGN continuity writer Jack Payne writing and producing at WAIT.

P.M. EAR-BENDING JUMPS

MORE COM'LS, LESS GOING OUT

The first Cooperative Analysis of Broadcasting report for the 1943-44 season, as issued to clients Monday (1), shows a higher average for nighttime programs than prevailed for the like period of 1942.

This may be due to one of two things, or both. There are more nighttime commercial programs on the networks this season than last and the numerical edge may have tended to raise the average rating. Another possible factor is the discouraging effect on going-out caused by limited and overcrowded transportation facilities. People have more money to spend, but it is getting progressively tougher to get to the spending places.

Illustrative of the higher-rating angle is the latest median (average) figure for the half-hour evening programs. This median for October, 1943, as reported by the CAB, is 11.9 by the day-part recall method and 9.9 by the coincidental method. For the parallel month of '42, the day-part median was 10.5 and the coincidental median, 9.5.

The 10 programs with the highest rating for this October were:

'Fibber McGee and Molly'
Bob Hope
'Lux Radio Theatre'*
Edgar Bergen
'Kraft Music Hall'
Red Skelton
Joan Davis-Jack Haley
Frank Morgan-Fannie Brice
'Aldrich Family'
*Kay Kyser
*Hit Parade.

The 'Fibber McGee' show struck a rating this October of 37.6, as compared to 35.0 for the like month of '42. Eddie Cantor's open rating of 24.3 was seven points better than he achieved for his initial lap of 1942. Bob Burns doubled his last October rating. This time Burns scored 18.6, whereas the year before he opened with a 9.0. The Amos 'n' Andy half-hour format got a relatively crack rating of 17.3 at the start, while the revived 'Big Town' series (Ironized Yeast) drew a promising 12.1. Kate Smith was registered at 19.7, as compared to 20.1 for October, '42.

Bob Hope was actually ahead of 'Fibber McGee and Molly' by 1.5% on the basis of the coincidental count. Hope, however, ran .3% behind 'McGee' on the day-part recall check, and it is the custom of the CAB to list the popularity leaders by their recall standing.

*Tied for 10th place.

CLU HUDDLES IN N. Y. ON CONTROVERSIAL ISSUES

Views pro and con the sale of controversial time were thoroughly aired Thursday (28) at a closed meeting called by the Radio Committee of the American Civil Liberties Union. No action was taken at this confab, held in the offices of Morris Ernst, attorney and member of the Union, and attended by 19 representatives of the networks, independent stations and the CLU. It was agreed, however, to try to crystalize a pattern of action at a Radio Committee meeting set for tomorrow (Thursday) at Town Hall, N. Y.

The 19 conferees spoke as individuals, not as employees or representatives of stations and webs. It is reported that the nature of controversial issues; the CBS policy in regard to commentators and, the opinions of James L. Fly, chairman of the Federal Communications Commission on editorializing in the news figured prominently in the discussions.

Those at the meeting included Phillips Carlin and G. W. Johnston, of the Blue; Robert Landry and Sidney Kaye, of CBS; Quincy Howe, representing the commentators; Jules Seebach, WOR; Elliott Sanger, WQXR; Morris Novik; WNYC; Roger Baldwin, Arthur Garfield Hayes, Norman Thomas and Ernst of the CLU. Thomas Carskadon, of the CLU Radio Committee, presided

Pringle Heads L. A. Office of F-C-B Agcy.

William J. Pringle, a v.p. and director of the agency since it started, has been named manager of Foote, Cone & Belding's Los Angeles office.

Don Belding, the agency's board chairman, has also been part of the L.A. setup.

Goodyear's Hillbillies

The Goodyear Tire & Rubber Co., Akron, has bought the NBC Saturday 11-11:30 a.m. period for a combination hillbilly and general pop music stanza on behalf of its shoe products (soles and heels). The program tees off Nov. 13, and is as yet untitled.

N. W. Ayer is the agency.

JOY HEADS RADIO FOR WAR DEPT. ON COAST

Hollywood, Nov. 2.

Post of Hollywood head of War Department's radio division goes to Jack Joy, who recently withdrew as music director of 'The Army Hour.' He succeeds Robert Coleson, who resigned to head Coast radio department for N. Y. Ayer.

Appointment was made at the suggestion of Maj. Jack Harris, here from Washington to sit in until Joy is recovered from an illness. Joy will continue his activity as member of War Department's Music Committee.

Cleveland—Joseph Mulvihill, formerly of WCAE, now an announcer with WGAR.

FCC Commissioner Scores NAB Code On Labor As Violating Free Speech

The networks' closed door policy toward labor was held a violation of the principal of freedom of speech by C. J. Durr, Federal Communications Commissioner, in an address Friday (29) before the Third Free World Congress, at the McAlpin Hotel, N. Y. Durr also raised the possibility of a single standard for domestic and international broadcasting after the war, in contrast to the industry's neglect of this aspect of radio prior to World War II.

The National Assn. of Broadcasters' 'Code of Ethics' came in for a share of criticism. Durr pointed out that during the public hearings on the sale of the Blue, one of the web executives testified that there was no substantial conflict between its program policies and the policies laid down by the code, which prohibits the sale of time for the discussion of controversial issues, leaving it to the network and station management to determine what constitutes controversial issues.

'Labor unions, according to the witness, are controversial per se,

(Continued on page 46)

Screwballs? Sure! But they do Sell!

"The Kibitzers"... FOR SALE

Listeners know them as "Those Wacky Guys" but sponsors know they sell!

THESE two multi-voiced comedians keep a growing proportion of WJZ's listeners in stitches between 8:00 and 8:30 six mornings a week. Their quips, gags, and comedy situations put them on top—in New York's morning radio.

Their handling of commercials is unique ...and successful!

Right now, for example, their sponsors include Resinol, Tabasco Sauce, Quaker Oats, Rem and Rel Cough Syrups...each a product in a highly competitive field. "The Kibitzers" are doing a sales job on all of them in New York, a highly competitive market. Renewals testify to that.

We believe that "The Kibitzers" and WJZ can pull this sort of mail for you, too:

"...and many thanks for making the commercials palatable."

"...Incidentally, we especially like your handling of the commercials. And what's more, we buy your products. For example, we just got..."

"...Your advertisers are smart to let you handle the commercials in your own way. They're terrific!"

We believe that we can sell for you. Call or write for all the facts on "The Kibitzers," including the low cost per participation in their program . . . and their salesability.

WJZ NEW YORK 50,000 WATTS • 770 K.C.

The Blue's Key Station in the Great New York Multiple Market

Represented by Blue Spot Sales

Seldes, McClintock, Fisher Paint Radio Picture for Cleve. Council

Cleveland, Nov. 2.

What started out to be a Gilbert Seldes address to the annual meeting of the Greater Cleveland Radio Council resulted in an all-star gabfest when Miller McClintock, president of Mutual, and Sterling Fisher, director of the Inter-American University of the Air for NBC, unexpectedly showed up.

Seldes, head of television for CBS, was the scheduled talker. He traced the history as part of the radio pattern. He upheld radio's policy of not selling time for the discussion of controversial issues.

After the talk, at an informal press cocktail-conference arranged by WGAR, Seldes declared he was 'pleased and honored to have such unexpected guests drop in.'

Fisher revealed that approximately two years ago only $800,000 was spent for international broadcasting; today $23,000,000 worth of broadcasting is beamed out of the U.S.A. and radio 'has proven itself the most potent instrument in the world for carrying on political warfare.' He added OWI was broadcasting 2,500 programs to other nations.

McClintock said such organizations as the Radio Council, which represents 85,000 Cleveland women and 65 organizations, are an asset to the radio industry, which is public property. He added that there 'is a need for such groups all over the country to be critical and intelligent and constructive in their thinking.'

Mrs. Henry C. Christian, president of Council, presided at conference luncheon and meeting (28).

Austin, Texas — Harfield Weedin has been named general manager of KTBC here, comes from WFAA, Dallas.

N.Y. WMC Working Out Freelance Talent Situash

Washington, Nov. 2.

Problem of exchange of freelance talent among various radio stations and nets is being worked out by the N. Y. office of the War Manpower Commission.

Clarification under the various job freeze orders was asked by NAB, which contends there should be an exemption for freelancers.

Winchell to Miami

Walter Winchell and his radio entourage for the Jergens Sunday night broadcast are pulling out for Miami in sections this week, with the columnist slated for departure tomorrow (Thursday). James Andrews, of Lennen & Mitchell, goes along to represent the sponsor together with Henry Andrews of the agency's legal staff.

No representative of the Blue network has yet been named for the trip, but, as on previous Winchell vacations, someone will be on hand to sit in on the broadcasts.

NEW SOLDIER PROGRAM FROM OVERSEAS ON NBC

NBC will break in new series of servicemen's air shows from distant bases, Saturday (6) 5:45-6 p.m., EWT, with a program from London. Shows will be tabbed 'GI Variety.'

The entertainment by servicemen with previous professional experience will include songs, sketches and musical numbers. NBC foreign bureau heads and correspondents are lining up the shows.

The London program is being set up by Stanley Richardson, in charge of the NBC office there. Bjorn Bjornson will stage the following week's show (13) from Reykjavik, Iceland, and the Nov. 20 broadcast will emanate from Fairbanks, Alaska, where Bud Foster, manager of KFAR, will introduce the performers. Shots from other overseas bases will be announced later.

Kansas City — Warren Vining, known in radio as Pete Davis, is the newest addition to the mike staff at KCKN.

Lever Testing Comm'l Tele

Lever Bros. enters the commercial television field tonight (Wed.) with the first in a new series of weekly 15-minute programs on an experimental basis over Dumont's W2XWV. Tom Hutchinson, of Ruthrauff & Ryan, will direct, with Patricia Murray featured.

Soap company has picked 'Face of the War,' four-year-old studio news show, for its television teeoff. Various sponsors' products will be plugged and account was landed on an institutional basis rather than for ballyhoo of one particular brand. Schedule calls for the Lever show to be spotted at 9 o'clock during the Wednesday night Dumont teleperiod, 8:30-10.

Dumont's application to the FCC for right to operate on a commercial basis still is pending. When granted, new call letters will be WABD.

CBS DIDN'T HAVE 1 BOWL TOO MANY

Radio is like this:

The day after CBS circulated press releases last week announcing they would broadcast the New Year's Day Sugar Bowl football game from New Orleans, Bill Slocum, Jr., network sports director, was asked what had happened to the Miami Orange Bowl game, an annual Ted Husing feature on CBS.

'We'll do the Orange Bowl with Husing and Jimmy Dolan, and Gillette will sponsor it,' was the reply.

But it was all news to Slocum that his network also was putting on the Sugar Bowl game, also for Gillette. It was also news to Paul White, director of public affairs for CBS, when Slocum asked him about it.

A few minutes later, after a few phone calls, both network execs were straightened out on their New Year's Day schedule and it was agreed that CBS was carrying both the Miami and New Orleans football games.

'Thanks for letting us know how our own network is being run,' was Slocum's only comment when confirmation of the two football broadcasts finally reached his desk.

The original post-season football clash, the Rose Bowl game at Pasadena, will again go to NBC and Bill Stern is expected to be on hand for the play-by-play. The sportscast will not be sponsored.

Penn-Army Switched

Philadelphia, Nov. 2.

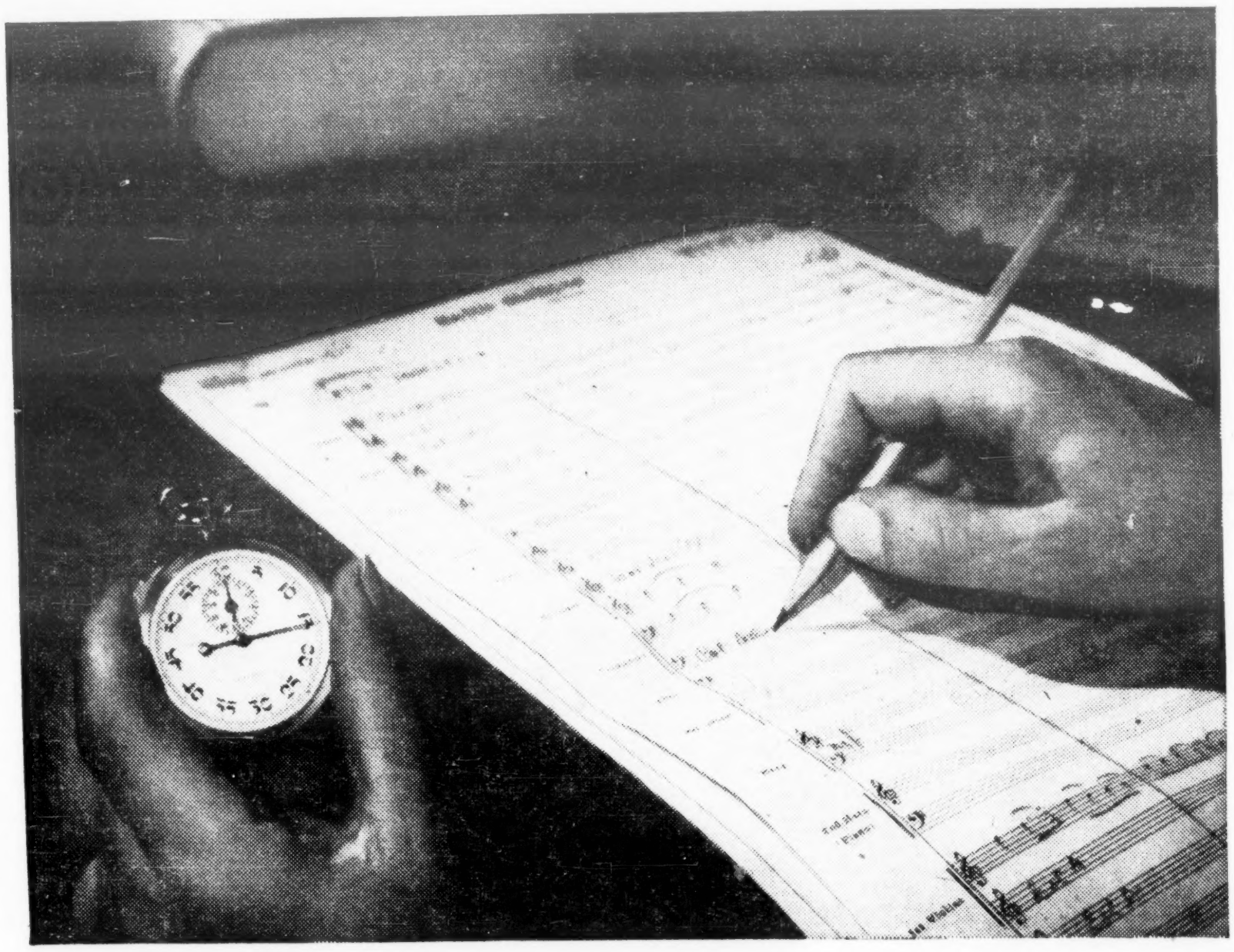
The Atlantic Refining Company made a fast switch on its football broadcasts in order that the West Point cadets would get a chance to hear the broadcast of the Penn-Army game Sat. (30).

When the cadets heard they would not be allowed to travel to Philly to attend the important tussle (both teams were unbeaten), they were downcast. No New York station was scheduled to carry the game (it was being broacdast locally over WCAU).

Aluminum Co. Buys 'Windows' on NBC Net

Aluminum Co. of America has bought 'Lighted Windows' from Transamerican for a Saturday morning spot (11:30) on NBC starting Dec. 4. Fulton Oursler will be billed as 'consulting editor.'

The institutional program will be written by Charles Robinson and produced by Basil Loughrane. The agency is Fuller & Smith & Ross of Cleveland.



How to Compose Two Symphonies a Week— To Order!

THAT'S a lot of music. Hard enough to write in the white heat of inspiration. A miracle—when you consider that this music is created to order. Yet, it's being done every week by NBC staff composers.

Every week, scripts of NBC shows come to their desks. Bridges, cues, background music, theme music—all are needed before rehearsal. All of it must be suited to the mood and meaning of the program. All of it—whether it's only four bars or twenty-five minutes of solid music—will probably be played just once, and never heard again.

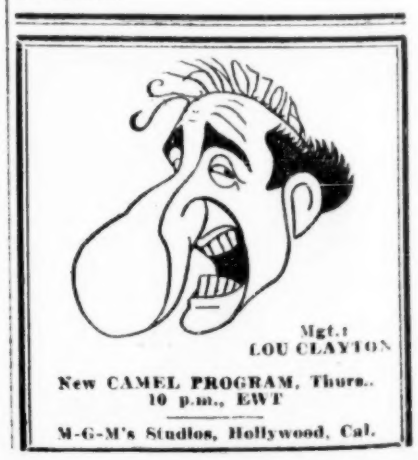
And it adds up to the equivalent of two full-length symphonic scores a week—every week! For the National Broadcasting Company's own shows, and for the programs of its clients, the creative genius of these NBC composers is always available.

In the years that the National Broadcasting Company has built up its Music Division to be the best in broadcasting—one goal has been the guide: make music serve broadcasting, do everything possible to enable music to enrich the programs heard over NBC.

Careful planning like this, the creation of the most perfect facilities to meet all the needs of broadcasting, insistence upon leadership in every field of radio —*these are some of the things that make NBC "The Network Most People Listen to Most."*

The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA



FCC Probers Will Seek More Coin

Washington, Nov. 2.

Special House Committee investigating FCC, which has already spent about $55,000 of its $60,000 appropriation, will shortly go before Congress for supplemental coin, probably another $60,000, according to Rep. Clarence Lea, California Democrat, who succeeded Eugene Cox as chairman.

Indication that much coin is sought is a tipoff that the probe will continue a long time yet. Lea confirmed this when he said that some people estimated it would take at least six weeks more to wind up the job. He expressed the hope it could be ended early in the spring.

When the committee makes its request, it may file a statement of expenses in some detail. Purpose of this is to set up a clean line of demarcation between what was spent and how under Cox, and what the Lea chairmanship will use the money for. While these accounts are not generally made public, there is hope that the breakdown will go into the record of the case.

No date has been set yet for resumption of hearings. Lea has the entire committee staff, headed by its general counsel, Eugene L. Garey, at work on a codification of all charges and supporting evidence thus far. When this is finished, a copy will be turned over to FCC so that the Commission can file answers and also submit witnesses in refutation.

'We are going to be very liberal on the admission of testimony, written and verbal, from the Communications Commission,' Lea promised.

KNODE'S NEW ACTION

Washington, Nov. 2.

Thomas Knode has returned to WRC as director of publicity for the NBC station. Knode has just been retired as captain in the infantry due to wounds he received in the Buna campaign.

Before entering the Army as a reserve officer in March, 1942, Knode was director of news and special events for the station.

M&P's Search

The Marschalk & Pratt agency is inquiring for availabilities of two five-minute strips on local stations, with the periods four hours apart either day or night.

The agency is hush-hush about the account, but it has disclosed that the strips will be confined to markets where another of its clients, Esso, has no distribution.

INDIE STATIONS, TOO ENJOYING RECORD BIZ

Washington, Nov. 2.

Small radio stations, following in the footsteps of the networks, are getting better results than ever before, FCC Chairman James L. Fly disclosed at his press conference yesterday (1). Continuation of the news print shortage, the chairman said, should enable the indies to do even better on local advertising.

'The networks are making more money than ever,' Fly commented, 'and to a great extent this is true of individual stations.'

Describing as ill-advised the CBS telegram to affiliates after the FCC questioned the new network contracts with them, Fly said he thought the wire was 'perhaps a bit too hurried' and charged there were several inaccuracies in it.

Nat'l Radio Conference Sets Femme Roundtable

Washington, Nov. 2.

Peggy Cave, of Station KSD, St. Louis, will conduct a series of business and discussion sessions at a National Radio Conference to be held at Stephens College, Nov. 19-21, NAB announces.

Sessions will be attended by radio women from Nebraska, Missouri, Iowa, Kansas, Oklahoma, Arkansas, Tennessee and Illinois. Theme of the conference will be 'Responsibility of Radio in the New World.'

NEED A SHAVE?

The Huber Hogue agency is looking around for spots in which to plug the Kant Rust brand of Cooper Blades.

The blurbs will include bids for inquiries.

Gotta Match, Bud?

Chicago, Nov. 3.

In 1-A and about-to-be-drafted, Marvin Miller is undoubtedly the busiest man in radio here. Announcer, actor and narrator on 33 local and network shows, Miller in addition finds time to do all narration on Navy Flight film made in Chicago.

As a chief specialist in the Coast Guard Naval Reserve, Miller has to devote 12 hours a week to Coast Guard public relations and still finds time to take flying lessons three times a week.

Watson, Dodd Will Take Congressional Ouster To Ct. After FCC 'Firing'

Washington, Nov. 2.

FCC officials declare here that they will let nature take its course in the case of William Dodd and Goodwin Watson, employes ordered by law from the FCC payrolls by Nov. 15 unless they are confirmed in their jobs by the senate. FCC will go through the motions of dropping the men, who will then take their cases to the courts for a trial.

Case of Watson and Dodd was one of the congressional sensations of the early part of the year. Dies committee claimed they were pinkos. House set up a special committee to look into their cases and its report upheld Dies' findings. So the House stuck a rider on a deficiency appropriations bill to get rid of Dodd and Watson. Three times the Senate refused to go along. Finally, just before the summer recess of Congress, the Senate bowed in order to get the appropriations measure through. The President signed the bill, also because the appropriations were needed, but announced that, in his opinion, the rider was unconstitutional.

Shell in New England

Shell Oil has embarked on a five-week campaign in New York state and New England through the J. Walter Thompson agency.

Account is using local programs and minute announcements.

Stations Beef R.R.s Spending Coin On Media Ads, But Cuffoing Radio Time

Chicago, Nov. 2.

Plenty of coin for full page ads in newspapers and magazines, but not a dime for radio in the current campaign by the nation's railroads to urge folks not to travel unless it's essential,' caused plenty of fireworks at a recent meeting of war production managers of all Chicago radio stations.

E. R. Borroff, head of the Blue Network in Chicago, who called the meeting in his capacity as radio consultant for the OWI, was delegated by the group o write a formal letter of protest to OWI chief of radio Philip Cohen. Letter recommended that the protest be forwarded to the Association of American Railroads, the Railroad Retirement Board and Elmer Davis, head of OWI.

Situation stems from the fact that while the Assn. of American Railroads is carrying on a campaign in newspapers and magazines on a paid ad basis urging folks to 'stay at home,' the radio division of OWI is carrying on a campaign of its own using live and transcribed spot announcements on a gratis basis.

Pending settlement of the situation, Chicago stations are refusing all OWI railroad copy pending a solution of the problem.

OWI Okays Paid Plugs

As a result of the beef registered by the Chicago stations, the OWI has given them the green light to solicit railroad sponsors for the next anti-travel campaign, which starts the latter part of this month to ward off the usual Thanksgiving crowd. Five seconds of the one-minute OWI recordings have been allotted for the commercial.

In the meantime E. R. Borroff's letter to Philip Cohen has been forwarded to the Association of American Railroads, the Railroad Retirement Board and Elmer Davis. The consent given by the OWI for spot sponsorship is viewed as an opening wedge in radio's bid for railroad advertising.

'TELE HOLDS GREAT POST-WAR PROMISE'

Washington, Nov. 2.

Television will be a wide open field for expansion in the post war period, with room for plenty of new stations, Frank M. Russell, NBC vice prexy, told the Advertising Club of Washington Wednesday (27).

Russell said that the growth of the industry will depend primarily upon the number of television receiving sets sold. As soon as enough sets are sold in a particular area, he said, construction of a new station will follow. He described a new television relay unit which can add about 50 miles to a radius of a television broadcast.

Farnsworth's Stock

Farnsworth Television & Radio Corp. common stock moved from the over-the-counter market to the N. Y. Stock Exchange last week, with initial quotations ranging from $9.62½ to $10.87½.

Farnsworth now is entirely engaged in the television field. It was incorporated in 1938. Company showed net profit of $920,004 in the fiscal year ending last April 30 as against $642,237 in the previous year. Though selling above $10 last week, the 1,505,997 shares of common listed have a par value of $1 each.

Hogan Station-Repping

Chicago, Nov. 2.

Homer Hogan has formed a station representative organization here to be known as Homer Hogan & Co.

First station to be signed up by Hogan is KWBU, new 50,000-watter on the 1010 kilocycle channel, at Corpus Christi, Texas, which is scheduled to start operations soon.

New York—N. P. Colwell is now with the Chicago sales staff of Joseph Hershey McGillvra, Inc.

From county fair to big time

... via WBT

THEIR success story is typical of WBT talent. Ten years ago, 3 youngsters met at a little county fair in South Carolina. One was tooting a trumpet in the carnival band ...another picked banjo in a minstrel troupe ...the third just came to the fair to show his uncle's blue-ribbon heifer.

They got acquainted and, in no time flat, organized a string band. With another recruit, they began playing the square-dance circuit of the Carolinas. Their fame went ahead of them like a squirrel in a forest. It reached WBT...and we—always hunting new talent—put them on the air. They've been favorites with WBT listeners ever since.

Gene Autry persuaded the Tennessee Ramblers to get leave and visit Hollywood. They made six pictures. Now the Ramblers are back for a series of personal appearances in Carolina theatres.

The Ramblers had a fine time in Hollywood, but they say their main interest is still WBT. We've just signed them up—exclusively—for another year and put them on the air across the board, 11:30-11:45 A.M., with WBT's yodelling Claude Casey as emcee. It makes a show to delight the heart of any Carolinian.

Ready now for sponsorship, the Tennessee Ramblers offer the triple value of radio popularity, movie stardom (their latest picture is about to be released), and widespread personal appearances. All in all, a very likely package to discuss with us or Radio Sales very soon.

Represented by Radio Sales the SPOT Broadcasting Division of CBS

WBT

CHARLOTTE • 50,000 Watts
The South's Best Salesman
COLUMBIA OWNED

Critics Say The People A

WALTER WINCHELL
New York Daily Mirror

The Orchid Garden . . . "Carl Brisson's delightfulilts at Versailles."

ROBERT W. DANA
N. Y. Herald Tribune

"Beau Brummel in top hat, white tie, and tails has stormed the late shows at the Versailles with a matinee-idol's personality. Mr. Brisson has a copious curly, brown thatch of hair, a marvelous physique and a face that will never grow old . . . Mr. Brisson is irresistible as he sings . . . with a husky poignancy that can hold a sob and a laugh in the same breath."

BEN SCHNEIDER
Women's Wear Daily

"Carl Brisson, Danish motion picture and musical comedy star, made a night club debut at the Versailles early Thursday morn that was as complete a personal triumph as anything we've seen this season. A typical Versailles opening night audience, full of people who know show business, packed the commodious room and kept Mr. Brisson on for nearly 20 minutes . . . Mr. Brisson won his opening night audience, just as we're sure he will continue to captivate listeners, with his thoroughly ingratiating charm and unostentatious singing style."

ABEL GREEN
'Variety'

"This being the year of the great 'comebacks' (viz. Durante, Whiteman, Groucho Marx, Jessel, et al.)—actually of people who've never really been away—add Carl Brisson to the galaxy. And he takes his place way up on top. Here's a new personality kid for the saloon circuits who will make show biz history from the first couvert charge . . . you watch the Dane get off his killer-diller cycle of songs; and turn on the charm, which consists of three salients (brown wavy hair, deep-dished dimples and an infectious smile). From the barrier Brisson is boff, registering with his showmanly 'glad you've not forgotten me, how nice of you to come,' and his repertoire is surefire. Brisson's routine comprises whammo hits which he introduced on both sides of the Atlantic . . . 'Cocktails for Two,' 'Cigarette Was Burning,' 'Little White Gardenia,' a little number in his native Danish, the 'scale song,' and many others—all combine into a socko 25 minutes. He works free and easy in his top hat and tails, alternating between the stationary mike and a portable hand mike which will probably soon be adopted by many another singer. Brisson is a grown-up he man; and a sophisticated crooner who'll make the above teen-age femmes swoon. And that is certainly a novelty in show business today."

KATHRYN CRAVENS
Station WNEW

"The find of the season."

FRANK CONNIFF
N. Y. Journal-American

"The red-letter event of the summer."

ED SULLIVAN
New York Daily News

Recommended . . . "Carl Brisson at The Versailles."

ELSA MAXWELL
New York Post

"He's been the hit of the show at the Versailles. The 'older debs,' 'debs,' sub-debs, and even their escorts pack the place nightly. And they keep their mouths shut while Carl, as he puts it, 'makes love to the tiny portable microphone.' Creating such an unexpectant hush in a night club is a remarkable feat of showmanship in itself. Carl's twirling cane, his elan, his general good spirits gets them. And somehow that gaiety and glamour gets into his voice . . . In fact, he could sing the alphabet and make it exciting, romantic or funny . . . as he wished."

PAUL MARTIN
N. Y. World-Telegram

"Nick and Arnold have unveilled a new fall revue at the Versailles . . . The whole thing titillating though it is, is a mere window dressing for the Versailles' current fair-haired boy, Carl Brisson, continental matinee idol . . . possesses and uses with telling effect on the feminine patrons a set of dimples, curly hair, impeccable appearance, singing voice, and a load of showmanship . . . The current sensation."

VIRGINIA FORBES
New York Sun

"A matinee idol has returned. Carl Brisson international singing star at the Versailles and likely candidate for the title of best-dressed male night club entertainer, once played a matinee and an evening performance then picked up the boxing gloves and went to the arena, where he knocked out the middleweight champion of Denmark."

ALLENE TALMEY
Vogue's Spotlight

"Carl Brisson who has the more adult night-club audiences gasping like spawning salmon at his happy alive songs, his dimples and his hair with a wave and his look of having lived a merry life."

DANTON WALKER
N. Y. Daily News

"Three songs by Carl Brisson are worth all the rest of the show at the Versailles put together. Brisson in what is technically known as a 'comeback' has proved himself the biggest drawing card at the Versailles."

JACK EIGAN
Station WOR

"Town's newest singing sensation."

EARL WILSON
New York Post

"At last there's somebody who can . . . But now we have a tall, handsor with curly brown hair . . Last ni hunk of man, big-shouldered, lean smile tinged with mischief, and sex opened at the Versailles. The girls and the girls in their fifties went cr tional singer is Carl Brisson."

GENE KNIGHT
N. Y. Journal-Ameri

"Without straining the superlatives stated that his premiere wa triumph porter only knows that the first-nigh a glittering turnout it was, too—cheer echo. They brought him back for sev hated to let him go."

(AND LATER)

"It's opening night again this eve sailles where Carl Brisson made a debut last week. Brisson stays on g Carl is taking up where Sinatra left of making girls swoon."

LEE MORTIMER
Sunday Mirror

"My first opportunity to atch Ca when the new show opened i Nick an Versailles the other night an now I c shouting is about. Brisson not only others in the current crop of singing namely a voice, but he has showmanshi and good looks."

GEORGE W. CLARKE
Boston Daily Record

Personality plus—Carl Brisso one of ing stars of all times . . . So Carl Brisso the Copley Plaza Oval Room even bi thought it would be—but wh charm! ance!—and with the audience shouting fo back again and again, and you try to figu approximates . . . Then you know! Is i Chevalier used to be? . . . He is an app Jack Buchanan, that charming English s a little stopped to find an approximate Charley King, may be, a few years ago; but he's a dancer; Jack Whiting, well m lee, Crosby or Sinatra—Oh, no a thous

ED FITZGERALD
Station WOR

"A hit from any angle and breaks all rec

Are In Love

RL WILSON
w York Post

nebody who can make you swoon e a tall, handsome, dimpled Dane air . . Last night this gorgeous houldered, lean-waisted, with a schief, and sex appeal by the ton illes. The girls in their twenties r fifties went crazy. This sensa- Brisson"

ENE KNIGHT
Journal-American

the superlatives, it can safely be iere was triumphant . . . This re- that the first-night audiences—and it was, too—cheered Brisson to the him back for several encores, and ."

(AND LATER)

ht again this evening at the Ver- Brisson made a smash hit at his Brisson stays on girls so don't fret. where Sinatra left off in the matter oon."

CE MORTIMER
Sunday Mirror

unity to catch Carl Brisson came opened at Nick and Arnold's classy night and now I can see what the Brisson not only has what most ent crop of singing favorites lack, he has showmanship, stage presence

RGE W. CLARKE
on Daily Record

Carl Brisson one of the great sing- s . . . So Carl Brisson's opening at val Room is even bigger than you e—but what charm! Such insouci- audience shouting for him to come n, and you try to figure out who he hen you know! Is it like Maurice e? . . . He is an approximation of t charming English star, but you're find an approximate American . . . be, a few years ago; Fred Astaire, Jack Whiting, well maybe . . . Val- tra—Oh, no a thousand times no!

TZGERALD
on WOR

and breaking all records."

LOUIS SOBOL
N. Y. Journal-American

"I have not heard such an enthusiastic ovation to a night club artist in years as was accorded this handsome dimpled Scandinavian as he sang his nostalgic chants. It never occurred to me the fellow could be so charming a minstrelman . . . Definitely Broadway has overlooked a potent bet, and Hollywood will soon be making bids for him."

(AND LATER)

"Finally to the new show at the Versailles . . . one of the liveliest in many seasons . . . with the grand fellow of song still starred . . . Carl Brisson . . . Just as on the occasion of his opening night at the Versailles . . . Brisson stampeded the house."

Music Corporation of America
Presents

CARL BRISSON

Sensational International Singing Star
of Stage and Screen

Just Concluded Unprecedented Engagement at VERSAILLES, New York
Opened August 11 for Two Weeks—
HELD OVER FOR 11 WEEKS, BREAKING ALL RECORDS
and SIGNED FOR RETURN ENGAGEMENT
OF 16 WEEKS IN 1944 . . . .

CURRENTLY ON TOUR
COPLEY PLAZA, Boston—Oct. 28, for 3 Weeks.
BLACKSTONE HOTEL, Chicago—Nov. 19, for 4 Wks.
STATLER HOTEL, Detroit—Dec. 27, for 3 Weeks.
STATLER HOTEL, Buffalo—Jan. 17, for 1 Week.
STATLER HOTEL, Wash., D. C.—Jan. 25 to Feb. 5

Criticize Hooper for Making October Daytime Survey During Series, Holiday

Several advertiser-subscribers of the Hooper Reports last week expressed themselves as disappointed in the fact that Hooper had not seen fit to change its daytime survey period in October, since the week in question was not only marked by the World Series broadcasts but by a holiday, Columbus Day. These accounts felt that because of the circumstances some other week in the month other than the customary second week should have been chosen for the check. The criticism also took the tack that the data gathered for that week tended to give a distorted picture of daytime ratings, and threw the latter out of focus when compared to the Hooper nighttime survey for the month.

The Hooper organization's explanation was that as a result of manpower and mechanical problems it is bound to follow a charted course in making its listener checks. The company's custom is to check nighttime listening the first and third weeks of the month; survey daytime listening during the second week of the month, and on the fourth week compile the data and prepare a report for subscribers.

The mechanical problem refers to the setup of telephone facilities, which, because of current heavy demands, must be provided long in advance of the useage date.

Stromberg-Carlson Airs Rochester Naval Show

Rochester, N. Y., Nov. 2.

Stromberg-Carlson Co., owner of WHAM, is sponsoring a new series of 'Mission Accomplished' from the Sampson Naval Training Station, Wednesdays at 7:15 p.m. It's an all-Navy show featuring Art Jarrett's 22-piece orchestra, a glee club and a dramatic unit aired from an auditorium seating 3,000 'boots' at the training station. Feature is a dramatic incident from the present war, usually with the hero present.

Jack Lee, of the WHAM staff, directs, and George Redman, of McCann-Erickson, prepares the script.

New York—Arthur Meares, formerly with Schieffelin & Co., has joined the Compton agency to do merchandising and sales promotion on the American Home Products account.

OWI RADIO PLANS SET AT 2-DAY N.Y. CONFAB

Existing Office of War Information-broadcasting industry arrangements will be used to conduct the forthcoming Government campaigns encompassing manpower, conservation, economic stabilization, food, salvage and war finance problems, reported William Spire, deputy chief of the OWI domestic radio bureau, at the closed session huddle Thursday (28) in New York of OWI, network, ad agency and sponsor officals. The session, held at the United Nations Information office, reviewed and set forth OWI domestic radio accomplishments for 1943-44.

Elmer Davis, director of the OWI led off with an off-the-record address on the war situation. Other speakers were Philip Cohen, head of the radio bureau, who outlined the work of the OWI and William Fairbanks, George Ludlum, Jack Mullen, John Hymes, Merritt Barnum and Cromwell Jackson, OWI departmental heads, who detailed their work.

FOSTER EXPANDING

Cedric Foster, Boston news commentator, gets his Mutual hookup enlarged to 170 stations, Nov 7, when he starts a new series for the Employers Group Insurance Co.

H. B. Humphrey, Hub agency, is handling.

CBS' Fast Comeback at Citation Ruffles Feathers in FCC Circles

Washington, Nov. 2.

Snappy comeback by CBS, in the telegram to its affiliates, ruffled plenty of feathers in FCC circles. Charles R. Denny, general counsel for the Commission, charged that the telegram was both misleading and inaccurate. Denny made these points:

1. FCC never approved the contract in August and never saw a copy until a month ago.

2. FCC never approved the option time stand and attitude of CBS, as taken in June, but only the May interim memorandum on option time.

3. Page 6 of the contract says in effect that no part of the contract shall be valid if it violates the web regulations, but the first five pages remind affiliates that Columbia 'expects every one to do its duty,' reminding the stations of what is expected of them.

Denny talked Saturday with Earl Gammons, CBS top man here, and expects that the situation will be straightened out shortly.

FCC has put the finger on amended CBS contracts with its affiliates, charging that these contracts may be in violation of three of the network regulations and asking the web for an explanation.

Regulations involved are: 3.101, which prohibits contracts preventing a station from broadcasting programs of more than one net; 3.102, which prohibits a net from making a contract with an affiliate which would prevent another station serving the same area from taking in a program not used by the affiliate, or preventing another station covering a different area from broadcasting any program of the web; and 3.104, which pohibits a net from optioning more than three hours in any one segment of the broadcast day.

Contracts cited have been made with WPAD, Paducah, Ky.; WHOP, Hopkinsville, Ky.; KEYS, Corpus Christi, Tex.; KGBS, Harlingen, Tex.; 'and perhaps others.'

'Such contracts would appear to hinder, if not prevent, a station from exercising the degree of freedom specified in the Chain Broadcasting Regulations,' FCC said in a letter to CBS, and to all its affiliates.

Also cited by FCC was a circular letter from CBS to its affiliates and dated June 7, 1943. Commission charged that this 'appears to set up a time schedule not in compliance with the requirements of the regulation which specifies that a chain may not option more than three hours of a station's time in any one of the four segments of the broadcast day.'

Renewal of licenses of CBS affiliates having the contracts is at stake in the matter. Among the contract clauses complained of are the following:

'Columbia will continue the station as the exclusive Columbia outlet in the present standard broadcast band in which the station is located and will so publicize the station, and will not furnish its exclusive network programs to any other station in the present standard broadcast band in that city, except in case of public emergency.'

'The station will operate as the exclusive Columbia outlet in the present standard broadcast band in such city and will so publicize itself, and will not join for broadcasting purposes any other formally organized or regularly constituted group of broadcasting stations. The station shall be free to join occasional local, statewide or regional hookups to broadcast special events of public importance.'

FCC Attack Surprises CBS

CBS can't see how the FCC can object to the network's revised affiliated stations contract unless it has to do with a particular phrase. The CBS agreement provides that the stipulated terms will prevail 'so long as' the FFC's rules on chain broadcasting are in effect. FCC counsel, thinks Columbia, apparently doesn't like the idea, perhaps suggested by the words 'so long as,' that the rules won't be everlasting, and that this view is in contradistinction to the belief of Chairman James L. Fly and the commission's general counsel

The network last week addressed a telegram to its affiliates stating that the language of the amended contracts was discussed with the FCC's counsel in August and that the latter had agreed that the paper complied with the commission's rules from the legal standpoint. 'We are therefore,' said the wire, amazed at the sudden public attack without warning threatening license renewals of stations in connection with phraseology of new contracts despite full legal compliance with the commission's rules.'

adventure ... with a pedigree

"Chick Carter, Boy Detective" is radio's fastest growing adventure show. After only 12 weeks on the air, ten 30-second anouncements on one station alone produced over 24,000 mail applications for membership in Chick's "Inner Circle". And Street & Smith Publications will shortly add eight pages of his exploits to The Shadow Comics, a magazine regularly reaching over 2,000,000 readers every month.

As the adopted son of "Nick Carter" (another established Mutual feature), Chick brings to radio all the exciting appeal of the famous family name in fresh, new form. Supported by a standout cast, he enacts his adventures five days a week at 5:30 p.m., EWT, on the Mutual Network.

"Chick Carter, Boy Detective" is a Mutual presentation, produced and directed by Fritz Blocki. It is now available for sponsorship, the latest in the parade of hit shows originated by Mutual in cooperation with Street & Smith: "The Shadow"..."Nick Carter"...and now "Chick Carter"! For further clues, communicate with Mutual.

The Mutual Broadcasting System

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Opening Nov. 3
ORPHEUM THEATRE
Los Angeles
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction William Morris Agcy.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Inside Stuff—Radio

'Margaret Arlen,' who teed off Monday (1) as a replacement for Adelaide Hawley in the WABC, N. Y., 8:45-9 a.m. period, is a nom de radio for Margaret Early, former Blue staffer assisting Johnny Johnstone in special events. WABC's decision to use a station moniker was influenced by resignation of Adelaide Hawley, who went over to WEAF. Station spokesman claims she was built up as a personality by WABC, so rather than risk future losses of this type, the station will develop a name rather than an individual, for the femme-slanted a.m. bracket.

Radio editors (the male side) may be on the way to collecting a wardrobe from network sponsors. The week before last the William Esty agency, which handles the Camel account, sent around a tie to mark the coming return of Abbott and Costello on NBC. Last week the Frank H. Lee Co., which sponsors Dale Carnegie on Mutual, distributed gift certificates entitling the editors to a Lee hat.

The Blue network boosted its average number of stations per nighttime program last month to 106 and announced a daytime total of 116. In Oct., 1942, the comparative figures were 84 nighttime and 52 daytime stations.

The total sponsored hours reached a peak of 4,162 per week for an increase of 102% over the October figures a year ago.

When 'Easy Aces' and 'Mr. Keen' (CBS) go half-hour about a month hence, 'Lum 'n' Abner' (Blue) will remain the only nighttime personality 15-min. serial on the networks. There will also be but one other dramatic quarter-hour program after 7 p.m. EWT, namely, 'I Love a Mystery.'

Coca-Cola's insistence that Dave Ross handle no other shows Sunday but their 'Pause That Refreshes' via CBS 4:30-5 p.m., backed by a hefty wage increase, induced the announcer to give up his 'Take It Or Leave It' chores for Eversharp on that same network (10-10:30 p.m.).

Ken Roberts, another free-lance announcer, has replaced Ross on the pencil stanza.

'Bobby Hookey' Goes ½-Hr. With New Title

Pharmaco's 'Bobby Hookey' series for Chooz expands to a half-hour show Sunday (7) and will be heard over 34 Mutual network stations, 1:30-2 o'clock. The expanded show also takes on a new title, 'Hookey Hall.'

Show is being made available to the entire network as a sustaining feature from 12 to 12:30 p.m. on Saturdays.

MBS Expands Station Relations Setup; More Service for Affiliates

The Mutual Network's station relations setup has been expanded to the point where it has sufficient men to get around alternate periods to affiliates and explain the web's newly proposed station compensation contract. Richard F. O'Connor, director of station relations, is himself slated to embark on this mission within the next two weeks.

The Mutual station relations department is now so organized as to allow for a manager of each of four regional divisions. Each of these will also have other intra-office duties affecting affiliate relations, such as handling coverage and market data, engineering traffic problems, assist in local sales representation and advise on programming problems. Edwin T. Otis will manage the eastern division, James A. Mahoney will direct the western division, Charles Godwin will be in charge of the southern division, while the post of central division manager is yet to be filled.

The setup includes Andrew L. Poole, manager of engineering traffic, and Paula Nicoll, manager of station traffic.

Philco Looks to Postwar Television Via 'Hall of Fame'; Show's Budget 20G

Philco, with its sponsorship of 'Variety's' Radio Hall of Fame, feels that it will have the perfect television setup, when and if tele is set to go after the war. Meantime elaborate plans for the hour-long, Blue network program, coast-to-coast, starting Dec. 5 in a Sunday night 6-7 p.m. slot, may entail the grand ballroom of the Waldorf-Astoria, N. Y., as the point of origin. Philco is willing to spend up to $50,000 to convert the Waldorf into an ideal broadcasting studio, although at this writing there are several technical stymies which may force the show into a regular radio playhouse.

Talent is still being set. The nut exceeds $20,000 a week for everything. The 'Best Bets' idea, which constitutes the basic theme of the 'Radio Hall of Fame,' will cull top-flight attractions from all branches of show business. Being topically attuned, the 'best' turns can't be booked too far in advance of each show. William Morris agency (Bill Murray and Wallie Jordan), which agented the show, of course, will buy from anybody and everybody in show business, hence the renewed emphasis on an 'open door' policy for all agencies and managers. The editors of 'Variety' and its worldwide organization will pick the 'best bets.'

Engelbach and Faulkner

De Vere (Dee) Engelbach is the producer of the show, and George Faulkner will head the scripting. Latter arrives today (Wednesday) from Hollywood where he completed a Camels chore for Abbott & Costello. He will concentrate exclusively on the Philco program, as will Engelbach who is foregoing a multiplicity of Blue network program production to concentrate on this hour program. Bob Wamboldt is the Blue's commercial program supervisor.

Philco-'Variety' program will merchandize the trademark essentially for the duration, backed by an elaborate advertising campaign via the Sayre Ramsdell agency (Ernest B. Loveman), Philadelphia, and Jim Carmine, v.p. in charge of Philco promotion. Philco, apart from its standard radio business, and the refrigeration business it will develop still further, is very bullish on television postwar. Philco's television is all set to go, when conditions normalize, and the present 'Radio Hall of Fame' conceivably may become the 'Television Hall of Fame' in time. Philco, as with other American industry now engaged in war work, is not publicizing its 'bazooka' gun, Radar and the like.

Philco executives will play host to the above principals at its Philadelphia home-office this weekend, along with maestro Paul Whiteman, who will baton the 40-piece orchestra; Pete Jaeger, sales manager of the Blue Network; and Abel Green, editor of 'Variety.'

WJW STARTS OPERATION FROM CLEVE. NOV. 14

Cleveland, Nov. 2.

After innumerable delays, WJW will go on the air Nov. 14 from its new Cleveland headquarters in the downtown Newman-Stearn building.

WJW will be the Blue outlet here, leaving WHK-WCLE, which had both Mutual and Blue, with just Mutual. WJW will become the fifth Cleveland station.

'Chi Theatre of Air' Into Medinah Temple

Chicago, Nov. 3.

'Chicago Theatre of the Air,' WGN-Mutual show, will move from the WGN main studio to the Medinah Temple for six performances starting Nov. 6. Main WGN studio only seats 600 as against the Medinah Temple's 4,000.

First show in the new location will be 'The Desert Song,' with a 55-piece symphony orchestra, a chorus of 30, a dramatic cast of 10 and five soloists.

From Mr. to Mrs.

Dayton, Nov. 2.

When Pvt. Harvey Young, former WHIO salesman, shows up for a furlough he has the added interest of finding out how his wife, Jane, is making out with his accounts.

After her husband's induction, Mrs. Young sold the station management on the idea of letting her take up where he had left off.

Here's

Adelaide Hawley

NOW ON WEAF...

with her distinguished program for women
Monday through Saturday, 9:30–9:45 A. M.

BEFORE that happened, you could admire Hawley's show from a distance, and that's all. But now, for an interval, *you can buy it!*

Her success with New York women —plainly shown in product sales— kept her program a sell-out. Today, several Adelaide Hawley participations are available. Tomorrow, the ranks will close again—the tremendous interest in her program on WEAF and her past performances tell you so.

Study the woman. Listen to her show. It's full of life and intelligence and contrast. A warm and human part of her programs are interviews with neighbors carefully chosen from the listening audience. And celebrity guests give the show flair and glitter. But the imparting of information and news useful to the housewife is the plan of it all. Whatever the day's subject, it leads Adelaide Hawley— or rather, she leads it—to completely natural talk about the sponsors' products.

More than incidently, she is also the leading newsreel fashion editor; seen and heard each week in the MGM News, not only by countless WEAF listeners, but also by millions of her followers throughout the nation.

Adelaide Hawley's urbane selling skill is yours to tap the rich New York market—but you'd better act fast!

Phone or write **NBC SPOT SALES**
Radio City, New York 20, N. Y.

NBC's KEY STATION
Weaf
NEW YORK · 50,000 WATTS
660 on the dial

'HOUSE ON Q STREET'
With Jessie Royce Landis, Eric Dressler, Celeste Holm, Cameron Andrews, Adelaide Klein, Stanley Bell, Ed Begley, Donald Bain
Writer: Margaret Sangster
Producer-Director: Bob Stevens
Sustaining
25 Mins.; Thurs.; 7:05-7:30 p.m.
WJZ-Blue, New York

Having already provided the inspiration of such click stage and screen fare as 'The Doughgirls' and 'The More the Merrier,' the Washington housing shortage with its attendant complications now serves as the springboard for the Blue Network's new Thursday night series labelled 'The House on Q Street'—but with results that, on the basis of last week's (28) initial stanza, are somewhat on the dubious side. Program is heard over the network in the 7:05-7:30 p.m. slot, with a transcription repeat for WJZ audiences at 10:30.

Whether the new sustaining series is primarily aimed at comedy, drama, or both, was still a matter for conjecture after last Thursday's broadcast, though partially understandable through the scripter's chief concern in his bow-in episode with collecting his mixture of divergent nationalities into the spacious, Georgian Q street house that's in the process of being converted into a boarding house because the war has left its owner-occupants impoverished. Thus the program introes the erstwhile D. C. aristocrats, an ex-U. S. Senator and his daughter; an ex-Russian Countess now devoted to the Soviet cause; a British army officer and a U. S.-educated Chinese embassy representative.

The accents are thick; there are no attempts at subtlety—but the script pattern remains elusive. There were occasional overtones of potential intrigue, with a budding romance in the offing. But as comedy, it will require a hypo lacking on the first broadcast.

'Q Street' boasts an unusual cast, including Jessie Royce Landis as the ex-D. C. aristocrat turned boarding housekeeper; Celeste Holm, Cameron Andrews, Eric Dressler, Adelaide Klein, Stanley Bell, Ed Begley and Donald Bain, with Miss Landis and Dressler particularly fine. Miss Klein's interpretation of the Soviet femme and ex-flame of the Q street house master is too greatly caricatured. Miss Holm fits neatly into the role of the senator's daughter.

Rose.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

IS RADIO A RACKET?
Read the thrilling new mystery novel
"MURDER IN THE RADIO DEPARTMENT"
by ALFRED EICHLER
Gold Label Books—*Publishers*

'THIS WOMAN'S ARMY'
Dramatization
15 Mins., Thurs., 10:45-11 p.m.
Women's Army Corps
WPEN, Philly

This program has given plenty of impetus to the current WAC recruiting drive by its graphic portrayal of the work which the femme division of the U. S. Army is doing. The show is written and produced by couple of G. I.'s, Tech. Sgt. Sidney Paul, formerly with the CBS Workshop, and Tech. Sgt. Leo Brady, quondam N. Y. playwright and once with RKO story department.

Script is excellent and acting is of big-league calibre. Show caught showed the different classes of girls in the WAC and had a trick O. Henry ending which clutched the throat.

Shal.

'STRADIVARI ORCHESTRA'
Cast: Paul Lavalle, Jacques Gasselin, Harrison Knox, John Costello
Director: James Haupt
30 Mins.; Sun., 12:30 p.m.
PRINCE MATCHABELLI
WEAF-NBC, New York
(*Morse International*)

Following the example of Bourjois, which went on the air some months ago for its Evening in Paris face powder, Prince Matchabelli has started a Sunday noon series for its perfumery. The type of program is similar, on the plausible theory that soft light-classical music is the proper atmosphere for romantic palaver about the glamor of perfume. Since the music in this case is properly soothing and the copy is skillfully concocted, the show seems a likely prospect for commercial success.

As it happens, 'Stradivari Orchestra' has one aspect that makes it a virtual cinch to pay off in sales. That is the shrewd merchandising of the program itself, plus its tie-in with the product. First of all, the reiteration of the fact that Stradivari fiddles are used in Paul Lavalle's smooth-textured group is an attention-getter. Probably innumerable listeners who would otherwise take little note of the actual tone of the orchestra will be persuaded they are listening to something super-special. In addition, the fact that Prince Matchabelli has put out a Stradivari brand of perfume not only permits numerous product mentions, but also provides the opportunity for comparing the 'rare and priceless Stradivari masterpieces' (meaning the fiddles) with the 'rare and priceless Stradivari masterpiece' (meaning the perfume). Perhaps the logic in such reasoning is imperfect, but it should sell perfume.

Purely from a quality standpoint, 'Stradivari Orchestra' is reasonably good. The orchestra selections are pleasant, with Jacques Gasselin's violin solos offering bright interludes, and the Harrison Knox vocals are passable. John Costello reads the unctious announcements and commercial copy.

Hobe.

'FREE FOR ALL'
With Bill Grey, Betty Randall, Bob Stanley
Comedy, Songs, Band
Sustaining
30 Mins.; Mon; 9:30 p.m.
WOR-Mutual, New York

Billed as a new comedy program, this half-hour sustainer fell far short in the laugh department. Bill Grey, dialectician, struggled manfully in his various roles as straight man; 'Whammy,' a glib soda-jerk; 'Pop Comstock,' the old-timer, and 'Prof. Ifnif,' a mythical explorer with a Ben Welch accent, but lack of smart material and well-constructed gags spoiled his chances of getting the program away to a good start.

The band, billed as 'Steve Shultz (Bob Stanley) and his Katzenjammers,' and Betty Randall, WOR's recent addition to the vocalist ranks, carried the musical end of the show in satisfactory fashion, and there was the inevitable 'Pistol Packin' Mama' as delivered by the Denver Darling Trio, assisted by Miss Randall. Allen Franklin, staff announcer, was on the spot trying to maintain a fast, sprightly pace, but the laughs and the liveliness just weren't there. Franklin's introduction of Grey was corny—a tremendous buildup with high praise and forgetting the name routine.

This style of 'humor' set the pace for the rest of the broadcast and was followed by such cracks as the soda fountain chatter, which included the little gem about having to 'take the marble cake for granite.' 'Comstock,' a deaf oldster who misunderstood everything said to him, and 'Ifnif,' about to be eaten by cannibals, were equally 'tired.'

The show at this catching evidenced need for a complete overhauling along comedy lines, but the band and Miss Randall held to a nice level, with the latter's 'People Will Say' being far and away the top spot of the performance Monday (1).

Follow-up Comment

Wally Brown, young film comic, made a favorable impression guest-starring on Dinah Shore's CBS program for Birds Eye Thursday (28). With Miss Shore aiding, Brown told a long story of his California and winter-resort adventures, employing the old vaude routine of never finishing a line. This halting-answer technique brought numerous laughs because of implied, slightly off-color suggestions. However, Brown spoiled the effect somewhat through flabby sense of pacing. He seemed to have a tendency to rush lines where he should take time, and vice-versa. Audience impression was further spoiled by having Brown come to assist on a long commercial in which he employed same halting-answer technique as in guest spot.

With Bing Crosby taking a five-week respite from the NBC Kraft Music Hall program, Brother Bob Crosby stepped into the show Thursday (28) and, with Eddie (Archie) Gardner guesting, both combined to put over a sock 30-minute stanza that maintained the usual high standard for this 9-9:30 p.m. spot.

With the m.c.-maestro continuing to display the same affable mannerism as his crooner brother, the Crosby-Gardner exchange, happily spread over a portion of the program, made for topflight comedy. The gags were good and the delivery punchy. There were times during last Thursday's show when Bob Crosby put over a deadringer Bing routine that almost left the listener bewildered.

Contributing to the show's solid impact was the musical melange, topped by the Crosby-Trudy Irwin vocalization of the 'Oklahoma' tune, 'Surrey With the Fringe on Top,' with the latter's soloing of 'I Never Mention Your Name' and Crosby's rendition of 'Paper Doll' likewise tossed off with polish. Some torrid rhythm by the orchestra for contrast provided just the right balance.

Orson Welles did a forceful narration Friday (29) on CBS in Sandra Michael's sketch, 'Who Is Charlie?,' which was authored as a National War Fund drive effort. It's unfortunate that the stanza was aired 11:30-midnight, for its warmth and straightforward appeals packed by Welles' punchy sales talk warranted a larger audience than is usually tuned in at such a late hour. Miss

(Continued on page 47)

REACH
MORE PEOPLE
MORE MONEY
MORE BUYING
than ever in the
SALT LAKE MARKET
over
KDYL
UTAH'S NBC STATION
National Representative JOHN BLAIR & CO.

Standard Oil Sponsors Lowell Thomas
Five Nights a Week on Pacific Blue

Effective November 1, Standard Oil of California begins sponsorship of Lowell Thomas – America's highest-rated newscaster and commentator, Monday through Friday at 9:30 P.M. PWT on the Pacific Blue Network.

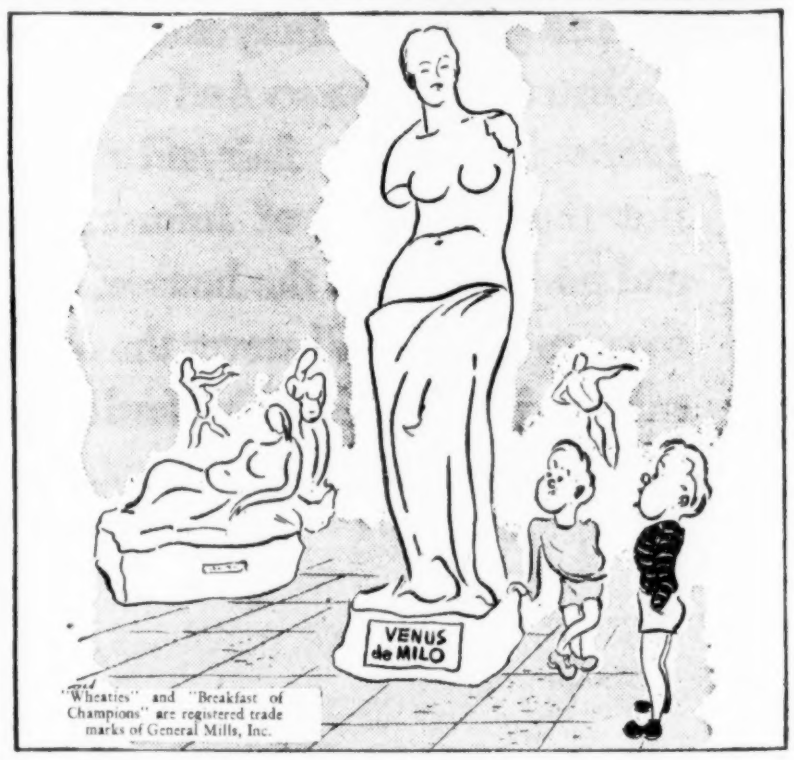
This is the largest and most significant sale made by any Pacific Coast network during 1943.

To Pacific Blue the acquisition of Lowell Thomas is another seven-league stride toward dominance of the evening audience on the Pacific Coast.

But more than that–this purchase by Standard Oil, with a reputation for knowing and buying the best in Western advertising, again spotlights Pacific Blue as *the network to buy* on the Pacific Coast.

FOOTNOTE FOR OPPORTUNISTS: Pacific Blue's 9:00-9:30 P.M. availabilities, preceded by audience-getters like "Duffy's" and "Battle of the Sexes" and now followed by Lowell Thomas, won't last long.

PACIFIC BLUE NETWORK



"A guide told me she lost 'em in a Athens boarding house—reaching for a second bowl of Wheaties."

What might have happened around this country, had Wheaties been rationed, is enough to make a strong man cringe. . . . Ever notice the rapt expression on a Wheaties-eater's face at the mere mention of the Cereal He Loves? . . . Ever tried Wheaties, yourself?

Inside Stuff—Orchestras

Lionel Hampton's opening at the Famous Door, N. Y., last Thursday (28) was heavily attended by rival leaders working in the area. Early in the evening he went through a routine on the floor flanked by Duke Ellington, Red Norvo, Louis Armstrong and John Kirby (also on the F. D. bill), and later was joined by his old boss, Benny Goodman, and Gene Krupa and Tommy Dorsey.

Goodman, Krupa, Hampton and Dorsey got into a jam session that went on for more than an hour.

Hampton's band, playing its first major location in N. Y., is virtually unknown from a performance viewpoint to jump fans in this area. With few recordings on the market prior to the disc ban, and very little air time, the outfit has spent the majority of its time since inception on tour of one-nighters and white and colored theatres. Despite the lack of records and broadcasting, without which few bands can hope for financial success, Hampton has become one of the hottest of Negro leaders in point of earnings. Last week, for example, he took $10,755 as his end of a percentage deal at the Paradise, Detroit.

Sudden withdrawal of Nat Brandywynne's orch from scheduled co-opening with Hildegarde on Jan. 13 leaves the Empire Room of the Palmer House, Chicago, bandless for that date and Merriel Abbott, producer of the Empire Room shows, is searching for a band to replace Griff Williams during Hildegarde's 12-week engagement. Because of Hildegarde's top billing clause, Williams prefers to do a series of one-nighters and theatre dates during her run and will return to the room April 6.

Par Pix Said to Be Buying Bands As Protection for N. Y. Flagship

Hollywood, Nov. 2.

Paramount Pictures apparently has awakened to the danger of losing the bands under contract to its N. Y. Paramount to rival film companies that have them for pictures, hence are in a position to pressure them away from that house to their own theatre affiliations. It has signed Les Brown's orchestra to a three-year film deal which is said to include an agreement to play only the Par flagship in N. Y. for the duration of the deal. D'Artega's all-girl band and Ozzie Nelson have also been signed for films and, according to word here, orders have gone out to round up as many top-notch b.o. bands as possible for film deals.

Paramount was the initial user of name bands in films, one of its earliest being a 'Big Broadcast' release with Benny Goodman. It had Tommy Dorsey, too, but after two or three musicals with him Par's interest in b.o. bands waned. It sat by and allowed Metro and 20th-Fox to gobble up the cream of musical names, including Harry James, the Dorsey's, Xavier Cugat, et al. Twentieth-Fox was slower than Metro, but it, too, finally began bidding for bands after the success of Glenn Miller's release. Its next major band film will be with Benny Goodman, the script based on his career.

Bands Seek Better Spotting

Bandleaders are no longer as vitally interested in the salary end of film contracts as they once were. After viewing the efforts of Hollywood scripters in the use of bands in recent releases, many leaders no longer consider salary of paramount importance. They first want to know how they will be used.

One leader approached was quoted a salary for one film with options. He rejected the conversation about money, saying 'let's figure out first how you will employ my band. We can talk about the money later.'

MCA SETTLES LYMAN'S CLAIM ON MPLS. DATE

Abe Lyman has settled his dispute with Music Corp. of America over the unexpected cancelling of a week's booking at the Orpheum theatre, Minneapolis, last summer. Lyman had asked MCA for the full $8,500 he asserted was his guarantee on the week, but the amount of the settlement is not known.

Lyman claimed MCA was responsible for the fact that he had to lay off the disputed week, meanwhile paying his musicians and acts in the unit full salaries, because the agency's theatre department had confirmed the booking to him. Paramount booking office in N.Y., which buys talent for the Orpheum, disclaimed okaying the booking to MCA.

What Manpower?

Philadelphia, Nov. 2.

Reflecting the shortage of male tooters in Philly is the current orchestra of the Philadelphia Opera Co.

It numbers eleven gals in its ranks: three violinists, a viola player, a 'cellist, two flutists, an oboe player, a clarinetist, a bassoonist and a French horn player.

Martel Gets State Date

Paul Martel's orchestra, which has been a fixture at the Arcadia Ballroom, N. Y., for years, will play its first theatre date at Loew's State, N. Y., week of Nov. 25.

David Allen, vocalist recently released from the Army after recovering from a bad wound suffered in the Tunisian campaign, is now with Martel. Prior to joining Martel at the Arcadia he was with Van Alexander at the rival Roseland Ballroom.

Can. Army Tooters Ask Union Pay Scale, So Go Into Training As Soldiers

Toronto, Nov. 2.

Members of the Royal Canadian Artillary brass band, 42 strong, traded their piccolos, French horns and scarlet dress uniforms for rifles, mess kits and khaki service uniforms Saturday (30) after refusing to play at an officer's farewell dinner unless they were paid union scale. The band is composed of enlisted men who retained membership in the AFL Toronto Musicians' Protective Association.

The swap was entirely an involuntary proposition, as far as the band was concerned. Col. Arnold, regimental commander, ordered the men to turn in their dress parade outfits and notified them they were being absorbed into the fighting ranks. The farewell dinner was in honor of Maj.-Gen. C. F. Constantine, retiring as commanding officer of Military District 2.

The dispute has been referred to Minister of Defense Ralston and while Arthur Dowell, union secretary, is burning up the wires to Ottawa, the once resplendent bandsmen are being routed out of their bunks shortly after dawn each day to struggle through field drills and gunnery training.

Dick Stabile Will Build New Coast Guard Band

Dick Stabile, former leader of the present Gracie Barrie orchestra (Mrs. Stabile), has been shifted from a bandleading post at the Coast Guard's Manhattan Beach, N. Y., training center and is now in complete charge of all musical activities in the Third Naval District. He will begin work soon on the construction of a large CG dance band of 18 men plus an undetermined number of fiddles.

Stabile went into service almost a year ago, leaving his orchestra to be batoned by his wife, who was then vocalist with the group. His new post brings no increase in rank. He is a chief petty officer (Bandmaster).

John Warrington's WCAU, Philadelphia, studio orchestra has been booked for the Earle, Philadelphia, week of Nov. 12. This is Warrington's first theatre date; he has played numerous one-nighters in the Philly area, however.

Stanley Keller Will Maestro 'Big' Band

Stanley Keller, leader of the quartet in the Raleigh Room at the Warwick hotel, N. Y., is constructing a big band that will make its debut some time next month. It will be composed of 15 pieces, plus leader.

Keller, former sax player with Carmen Cavallero's band, which he left to head the present piano, sax, bass and guitar quartet, has been rehearsing the larger group for the past week or so, meanwhile continuing at the Warwick with the Townsmen.

Transcription Cos. Sign Many Bands

Transcription companies that have settled and signed with the American Federation of Musicians are on the prowl for name bands. During the past couple weeks a number of name outfits have been signed. Standard Radio has been particularly active, acquiring Duke Ellington, Hal McIntyre, Carl Ravazza, Paul Baron, Jan Savitt, among others. Savitt drew a Standard contract for 50 tunes to be done in five sessions. Vaughn Monroe is booked to turn out a string for Langworth along with Count Basie.

World Broadcasting, affiliated with Decca Records, is not touching many bands outside the list under contract to Decca Records. It has made a considerable number of sides the past few weeks with Glen Gray, Jimmy Dorsey, Charlie Barnet, et al., and is due to make more with Woody Herman, Johnny Long, et al. Langworth has taken on Tommy Tucker and several others.

For some of these bands, which aren't likely to make more than a few pop discs for their respective recording companies, even if the disc controversy is eventually settled completely, transcriptions will be a big help. They will keep the leaders' names on the air and their bands familiar to a host of radio listeners who otherwise might forget. In addition, the salaries for transcribing will aid them financially.

No Matter How Draft Blows, Bob Allen Talks Of Disbanding His Orch.

Cleveland, Nov. 2.

Bob Allen's orchestra may be disbanded when it finishes a two-week run at Frank Dailey's Terrace Room, Newark, N. J., Dec. 10, regardless of the outcome of an induction physical. Allen is in 1-A and was to have taken a service examination yesterday (Tuesday) in Cincinnati. However, he had the test transferred to N. Y. and scheduled for the first week in December and, even if rejected for service, will break up his band, he has been telling friends here.

From reports, the difficulties of operating a band under wartime manpower and transportation difficulties is at the bottom of Allen's decision to disband.

LYMAN'S OVERSEAS HOP OFF; DRAFT BD. STYMIE

Abe Lyman's orchestra will not go overseas for the USO, due, it's claimed, by Lyman, to inability to secure draft board clearance for several of the men he was to take. As a result, Lyman will fulfill the Essex House, N. Y., booking set up for him some time ago and which might have been cancelled by the AEF trek. He opens there Nov. 19.

While the projected trip has been eliminated from the immediate future Lyman asserts it is by no means out entirely. It is quite possible he will go after the first of the year. His band is currently at Frank Dailey's Terrace Room, Newark, N. J.

Kenmore, Albany, Again To Play Name Bands

Kenmore hotel, Albany, is resuming its former name-band policy soon. No outfit has been bought for the spot so far, but several are under consideration, among them Georgie Auld's new group.

Kenmore has not used a big band for months; it has been getting along with small local combinations.

Columbia-RCA Victor Reassert Rejection of AFM-Decca Terms

Columbia Records and RCA-Victor will never consent to the settlement agreement obtained by Decca Records from the American Federation of Musicians calling for direct payment to the union. Despite the thought that the companies' meeting today (Wednesday) with the special War Labor Board panel set up in N.Y. to adjudicate the dispute indicates a softening of their attitude, they will stand by the original decision. At the confab with the WLB today their case will be laid before the panel in an attempt to work out some other solution.

Decca Moving Ahead

While Columbia and RCA-Victor refuse the terms Decca accepted, the latter company is moving full-speed ahead. It released the Bing Crosby-Andrews Sisters recording of 'Pistol Packin' Mama' and 'Victory Polka' on schedule Thursday (28) and it's said the company already has orders for over 1,000,000 copies. Despite the difficulty of fulfilling even a part of that backlog, Decca has announced two new releases for later this month, 'My Heart Tells Me'-'My Shining Hour' by Glen Gray's orchestra, and 'Cuddle Up a Little Closer'-'Later Tonight' by Kay Armen.

Since it resumed recording, Decca has been cutting new material steadily. It recorded Jimmy Dorsey in California, making 'My First Love,' 'Besame Mucho' and 'They're Either Too Young or Too Old' with him, among others. These are top tunes which will be in heavy demand in coin machines and on retail counters, and since they are all already plugged into popularity Decca cannot delay too long in releasing them. They will further clog Decca's production efforts. It has also scheduled a Bing Crosby recording of 'I'll Be Home for Christmas,' which obviously will have to be released before the holidays. Some material has also been canned by Charlie Barnet's orchestra.

While Decca rushes through as much recording and manufacturing as it can handle, Victor last week communiqued all its artists on its stand against the AFM, explaining that the 'union has remained adamant in demands we cannot accept . . . the union has demanded that we pay money directly to them . . . we are unwilling to pay either direct to a union or to persons not employed . . . and who never have been employed by us.'

Taking a slap at Decca for accepting direct payment terms, the letter states, 'what complicates situation seriously is that one record company, which was in full accord with Victor and other companies on this important principle, dating back to earliest conferences with the union, has seen fit to abandon this principle.'

Victor and Columbia have been openly incensed against Decca for its deal with the AFM. When Decca first asked for permission to withdraw from the three-ply front against the AFM to make a separate deal, it's asserted permission was granted on condition Decca did not agree to direct payments.

NAB's Disc Battle Review

The National Association of Broadcasters Friday (29) issued a special 10-page bulletin titled 'The Petrillo Situation To Date.' It contains the NAB Steering Committee Statement of Oct. 23; a report by Neville Miller to the broadcasting industry; the latest contract signed by four transcription companies (Associated Music Publishers, Lang-Worth Feature Programs, Standard Radio and C. P. MacGregor); a letter from the transcription people to Petrillo, and newspaper editorials on the disc fight.

D. C. Theatre Protests Basie's Dance Booking

Howard, Washington, complained to the American Federation of Musicians last week that Count Basie's one-nighter past Sunday (31) at Uline's Arena in that city was booked and played in violation of a clearance clause in the theatres' contracts. Basie finished a week's run at the Howard Oct. 7, and wasn't supposed to play anywhere else in the Capital for 30 days. There was a 24-day interim between the two dates.

Though the Howard's complaint was filed late last week, prior to the Uline commitment, time was too short to prevent Basie from fulfilling the booking. No band could be substituted on such short notice.

Par, Sinatra At Odds Over Terms for Chi; Circuit Nixes Full S-lit

Paramount booking office is miffed at Frank Sinatra's adamant stand against accepting anything but a $15,000 guarantee against 50% of the gross from the first dollar, as a result of which he will not play a Par house on his forthcoming theatre tour. Par agreed to the amount of guarantee, but offered a smaller percentage for a week at the Chicago, Chicago, a 4,000-seat house which can do $80,000 or thereabouts. Par felt a possible $40,000 cut to the singer too high. Booking, had it been set, would have been for New Year's week.

When Sinatra first decided on his initial out-of-N. Y. p.a.s with a package show since becoming a soloist, it was agreed, it's said, that Par, Warners, RKO and Loew's would each get a week's booking if they so wished. Loew's evidently declined the terms, so Sinatra was set for two weeks for Warners and one for RKO.

He opens at the RKO Boston, Boston, Dec. 2, and follows with the Stanley, Pittsburgh, Dec. 10 and Earle, Philadelphia, Dec. 17.

Par has the singer for its N. Y. flagship on an old contract, but he will not work it again until next September, it's said. He feels that his first two appearances there were too close together. The Par started him off on his solo career, giving Sinatra his first date after he left Tommy Dorsey's band.

Vaughn Monroe Takes Army Physical Nov. 10

Vaughn Monroe takes his induction physical Nov. 10, the day his band finishes its run at the Commodore hotel, N. Y. If he's accepted for service he will rest the three-week interval between the physical and reporting for service. His band is already on notice.

Enric Madriguera's orchestra follows Monroe at the Commodore, opening Nov. 11.

Chesterfield, Buff. Daily Sponsor T. Dorsey Date

Chesterfield cigarets are co-promoters with the Buffalo Evening News of a dance to be run at the Buffalo Auditorium, Nov. 22. Tommy Dorsey's orchestra has been bought for the hop, which is on a Monday night, marking the first time Dorsey has failed to do a Coca-Cola broadcast on that night since opening last month at the Pennsylvania hotel, N. Y. Freddy Martin's band will fill in from Hollywood.

Chesterfield's participation in the Buffalo dance is because the affair is a 'Smoke Rally.' Receipts will be used to supply overseas troops with smokes.

Machito's Rhumba orchestra is the first band signed by Decca since settling with the AFM. Outfit will make an album of Latin tunes.

Kaye's Sponsor Gives Dailey An Open Night

Request to allow Sammy Kaye to do his Old Gold commercial from Frank Dailey's Terrace Room, Newark, N. J., during Kaye's week there later this month was rejected by the agency on the account. As a result, Dailey is so far without music for Thanksgiving Eve because the original and rebroadcast programs will keep Kaye in N.Y. all night.

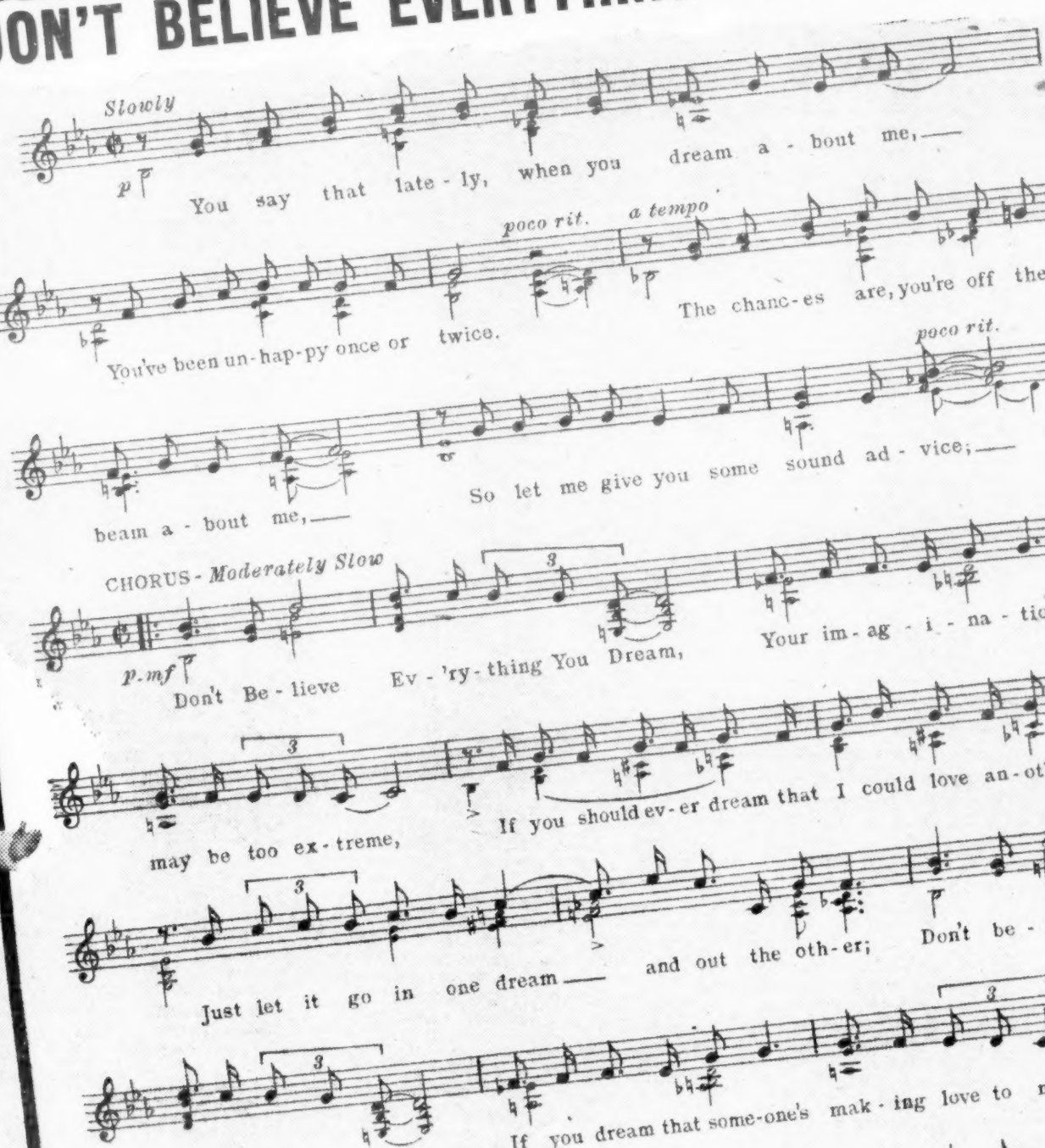
Kaye opens at Dailey's Nov. 19 for one week prior to leaving for the Coast to do a film for UA. Kaye was originally booked for three weeks, but a Dec. 1 starting date on the film cut it to one.

Two Sure Hits BACKED BY A A A

FROM ROBBINS

DON'T BELIEVE EVERYTHING YOU DREAM

Lyrics by
HAROLD ADAMSON



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ROBBINS MUSIC CORPORATION

—NEW YORK—

MURRAY BAKER, General Professional Manager

GREAT PICTURE . . . RKO RADIO "AROUND THE WORLD"

GREAT STAR . . . THE ONE AND ONLY KAY KYSER

GREAT CAMPAIGN . . . FROM ROBBINS and MILLER

FROM MILLER

CANDLELIGHT AND WINE

Music by JIMMY McHUGH

Slowly

There's a cer-tain dream I have planned One I know that you'll un-der-stand Through the glow of can-dle-light Some-where in the still of the night.

CHORUS - *Slowly (with expression)*

I can see a se-cret ren-dez-vous A ta-ble set for two With Can-dle-light And Wine. There we'll share an old fa-mil-iar tune, A strain of "Clair de lune", With Can-dle-light And Wine. They can take the moon a-way, Hide the stars from sight; Time can take a hol-i-day For one ro-man-tic night, Then if you should touch your lips to mine, We'll live a mo-ment di-vine With Can-dle-light And Wine.

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MILLER MUSIC CORPORATION

—NEW YORK—

LON MOONEY, General Professional Manager

Armstrong Big $40,000, N. Y.; Ayres Plus Andrews Sis Hot 33G, Frisco

(Estimates for This Week)

Bob Allen, Cleveland (Palace; 3,700; 35-85)—With 'Top Man' (U) and Alan Carney, Marion Hutton, on stage. Torrid $30,000, with draw about evenly divided.

Louis Armstrong, New York (State; 3,400; 35-$1.10)—With 'Top Man' (U). Combination of all-colored stagebill and new Donald O'Connor film hitting very fast pace here, indications pointing to possible $40,000.

Mitch Ayres, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Petticoat Larceny' (RKO), and Andrews Sisters, on stage. Big $33,000, top new bill in city.

Milt Britton, Louisville (National; 2,400; 40-65)—Plus 'Revenge Zombies' (Mono) and Bonnie Baker, Carr Bros., on stage. Healthy $15,000, stage layout being responsible for biz.

Al Dexter, Chicago (Oriental; 3,200; 31-69)—With 'Holmes Faces Death' (U). Bangup $24,000, with Dexter name drawing.

Duke Ellington, New York (Capitol; 4,820; 35-$1.10)—With Lena Horne, in person, and 'Phantom of Opera' (U). In third sock week, looking $70,000 or close, with the Ellington-Horne pull counting heavily in support of picture.

Glen Gray, Philadelphia (Earle; 2,768; 35-75)—Making unspectacular showing with only $17,500 in till. Film attraction 'Young Ideas' (M-G), is better-than-average for house.

Erskine Hawkins, Los Angeles (Orpheum; 2,200; 40-65)—With 'The Mantrap' (Rep). Hawkins well known here and is pleasing with solid $21,000, unassisted by film.

Woody Herman, Washington (Capitol; 3,434; 30-75)—With 'Dr. Gillespie's Criminal Case' (M-G). Neat $26,000 largely on band's appeal.

Sammy Kaye, New York (Strand; 2,756; 35-$1.10)—With 'Thank Lucky Stars' (WB). Down to $31,000 for final (5th) week but okay enough. On run very profitable take scored.

Johnny Long, Newark (Adams; 1,950; 35-99)—With 'Petticoat Larceny' (RKO) and stage show. Building to stout $18,500 on band draw.

Clyde Lucas, Boston (RKO Boston; 3,200; 44-99)—Plus Lew Hoffman; Low, Hite & Stanley, Merry Macs, on stage, and 'Fallen Sparrow' (RKO). Drawing despite generally off biz; okay at $26,000. Film is rated a factor.

Tony Pastor, New York (Paramount; 3,664; 35-$1.10)—With Ink Spots, others, and 'True to Life' (Par). Wound up third semester last night (Tuesday) at strong $50,000 and holds another.

Tommy Tucker, New York (Roxy; 5,886; 55-$1.10)—With Danny Kaye, Beatrice Kay, others, in person, and 'Sweet Rosie O'Grady' (20th). Begins third week today (Wednesday) after coming through on second last night (Tuesday) at a terrific $117,000. Due to Army induction details Kaye was out of show last Saturday, Sunday and Monday.

Cootie Williams 4-F

Cootie Williams was given a 4-F classification following an induction physical in N. Y. last Wednesday (27). An old ear operation turned him down.

Williams' band is currently at the Savoy Ballroom, N. Y., which he opened recently after the spot had been closed six months.

Van Alexander Playing Dates Outside Philly Spot

Van Alexander will resume one-nighter and half-week bookings with his band, meanwhile retaining his new post as m.c. and pit conductor at Warners' Allegheny theatre, Pittsburgh. Alexander has been booked at the Aud., Springfield, Mass., this Sunday (7) and has other bookings completed.

Alexander works at the Allegheny, which started a new vaudfilm policy recently, from Thursday to Saturday only.

INA RAY PLAYS TAG WITH MARRIAGE TALK

Memphis, Nov. 2.

Ina Ray Hutton married Louis Paul Parisotto, sax-playing assistant director of her male orchestra, last Tuesday (26) at Marion, Ark. Or—— Ina Ray Hutton did NOT marry anyone last week. Take your choice.

The self-styled 'Blonde Bombshell of Rhythm' emphatically denied the marriage report when questioned backstage at the Malco theatre during a short engagement there. But.

The County Court Clerk at Marion, Ark., said he recognized Miss Hutton when he issued a marriage license to Parisotto, who is 27 and hails from Oglesby, Ill. He said the bride's name was given as 'Dess Romay Cowan, 27, of Chicago' but that he spotted La Hutton right off. The Rev. L. C. Pedford, who performed the ceremony, also vouched for the fact that Miss Hutton was the bride. A bit of research in Chicago by the local press revealed that the Hutton birth certificate gives her real name as 'Odessa Cowan.'

And the backstage crew at the Malco reported both Miss Hutton and Parisotto receiving congratulations until the newspapers began to make inquiries. Then Miss Hutton, who had previously given the papers an interview saying she was too busy for marriage, came through with her denial to the United Press. 'Take another look at the license,' she said. 'They've got me confused with someone else.'

Band Bookings

Al Donahue, Nov. 8, City Aud., Macon, Ga.; 9, Jewish Progressive Club, Atlanta, Ga.; 11-Dec. 15, Roosevelt hotel, New Orleans; Dec. 17-23, St. Charles theatre, New Orleans.

Duke Ellington, Nov. 17, Kinsmen Club, Kingston, Ont., Can.; 18-24, Club Kingsway, Toronto; 25, Arena, London, Ont., Can.; 26, Aud., Kitchener, Ont.; 29, Aud., Cleveland; Dec. 3, Lord Baltimore hotel, Baltimore; 6, Uline's Arena, Washington, D. C.; 7, Alcazar, Baltimore; 8, Palomar Ballroom, Norfolk, Va.; 11, Carnegie Hall, New York.

Earl Hines, Nov. 30, Music Hall, Cincinnati; Dec. 1, Public Hall, Cleveland; Dec. 3, week, Howard theatre, Washington, D. C.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Sunday, Monday, Always (11) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
2. Pistol Packin' Mama (13) (Morris)	Al Dexter	Okeh
	Crosby-Andrews	Decca
3. People Will Say (6) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
4. Paper Doll (21) (Marks)	Mills Bros.	Decca
5. Put Arms Around Me (11) (Broadway)	Dick Kuhn	Decca
	Dick Haymes	Decca
6. Oh Beautiful Morning (3) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
7. Blue Evening (16) (Shapiro)	Sinatra-T. Dorsey	Victor
8. You'll Never Know (20) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
9. If You Please (1) (Famous)	Bing Crosby	Decca
	Frank Sinatra	Columbia
10. Goodbye Sue (4) (Jewel)	Perry Como	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity)

I Never Mention Your Name (Berlin)	Dick Haymes	Decca
Dig Down Deep (4) (Yankee)	Tommy Dorsey	Victor
Heard You Cried (8) (CP)	Harry James	Columbia
In My Arms (14) (Saunders)	Dick Haymes	Decca
Victory Polka (Chappell)	Crosby-Andrews	Decca
Slip of Lip	Duke Ellington	Victor
Blue Rain (Melrose)	Glenn Miller	Victor

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	20	1,300	28,925
Lani McIntire*	Lexington (300; 75c-$1.50)	90	2,200	161,250
Benny Goodman	New Yorker (400; $1-$1.50)	3	2,675	9,000
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	4	3,600	13,200
Leo Reisman	Waldorf (550; $1-$2)	4	3,075	13,100
Tony Pastor	Lincoln (275; $1-$1.50)	2	1,025	2,450
Guy Lombardo	Roosevelt (400; $1-$1.50)	4	2,325	10,325
Vaughn Monroe	Commodore (400; $1-$1.50)	4	2,000	9,425

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams hit an all-time record for room with amazing 10,100.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel hit a very good 6,000 total.

Jerry Wald (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Increased patronage figure to 5,800.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c. and 75c. cover charge plus $1.25 min.). Oliver took a jump to 8,000 tabs; fine.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Combination of Bondshu, Georgie Tapps and Marina keeping figure around excellent 3,600.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Plenty of activity, and this spot getting its share for a bristling count of 4,350 covers last week.

Frankie Masters (Biltmore; 900; $1-$1.50). Took a deep cut into the spender's holiday for a nice lift to 4,200 tabs.

Location Jobs, Not in Hotels

(Los Angeles)

Les Brown (Palladium B, Hollywood, second week). He'll do it up brown with a strong 26,500 admishes. Band very popular here.

Bob Chester (Trianon B, Southgate, fifth week). Getting hotter and heading for 7,300 payees this week.

Alvino Rey (Casa Manana B, Culver City, ninth week). Okay at 3,800 on three-night weekend shift.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Tables on the dance floor keeping Breese-Gertrude Niesen figure at 5,800.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Gold rush biz upped patronage here to excellent 6,000.

TOTEM POLE RETURNING TO TRAVELING BANDS

Totem Pole Ballroom, Auburndale, Mass., is making a start back toward the use of traveling bands, after months of local talent on a weekend basis. Bob Astor's orchestra, which finished run at Pelham Heath Inn, N. Y., Sunday (31), is booked for two consecutive weekends—Nov. 12-13 and 19-20.

Totem Pole was once an important location and one-nighter stopover for the biggest b.o. bands available. Since Pearl Harbor and the resultant pinch on transportation, however, its remoteness (12 miles from Boston) has caused it to rely chiefly on lower b.o. level outfits.

Brenner Promoting Dances

Paul Brenner, WAAT, Jersey City, record jockey, is trying to line up bands currently for a series of dance promotions he will run at the Crystal Palace, N. Y. He will operate under the title of 'Paul Brenner's Saturday Night Dance Club.'

Dick Gilbert, WHN, N. Y., was the first disc jockey to become an outright promoter of dances. He was in partnership last year with the operator of a dancery in N. Y.

Bobby Doyle, Pittsburgh singer, joining George Olsen as featured vocalist. Doyle's been with Marty Irwin band at Penn-McKee hotel, McKeesport, for several months.

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P.S.—We'll be seeing you with "ABSENT-MINDED" . . . our No. 1 plug!

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Oct. 25-31, from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Do Nothing Till You Hear From Me	Robbins
Do You Know	Reis
For First Time	Shapiro
How Sweet You Are—†'Thank Lucky Stars'	Remick
I Dug a Ditch—†'Thousands Cheer'	Feist
If You Please—†'Dixie'	Famous
I've Had This Feeling Before—†'Show Business'	Santly
Little Did I Know	Lincoln
My Heart Tells Me—†'Rosie O'Grady'	Bregman
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Shoo Shoo Baby	Leeds
Star Eyes—†'I Dood It'	Feist
Sunday, Monday or Always—†'Dixie'	Mayfair
Surrey With Fringe on Top—*'Oklahoma'	Crawford
The Dreamer—†'Thank Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky Stars'	Witmark

MOST PLAYED AFTER THE FIRST 25 SONGS

In a Friendly Little Harbor	Campbell
I Heard You Cried Last Night	Campbell
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There's a Man In My Life—*'Early to Bed'	Advance
Victory Polka	Chappell
In My Arms	Saunders
Later Tonight—†'Wintertime'	Robbins
By the River of Roses	Shapiro
Close to You	Barton
Don't Believe Everything Dream—†'Around World'	Robbins
My First Love	Dorsey
When They Ask About You	Berlin
You Better Give Me Lots of Lovin'	Crawford
All Or Nothing at All	Leeds
Blue Rain	Melrose
Blue Skies	Berlin
Take It Easy—†'2 Sisters and a Sailor'	Santly
Candlelight and Wine—†'Around the World'	Miller
Holiday For Strings	Bregman
In Our Little Heliocopter	Santly
If That's the Way You Want It Baby	Berlin
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
Manhattan Serenade	Robbins
One For My Baby—†'Sky's the Limit'	Morris
Things That Mean So Much	BMI
This Side of Heaven	Yankee
What Do You Do In the Infantry?	Saunders
Speak Low	Anon

† *Filmusical.* * *Legit musical.*

Inside Stuff--Music

Failure of World War II to develop another smash war song to rank with 'Over There' is not purely an American phenomenon. England, which turned out 'Tipperary,' 'Keep the Home Fires Burning' and other successes during the last war, is experiencing the same thing with troops, the public and publishers alike still wondering when, if ever, *the* song of this war will appear. Ernest Betts, in a feature story for the London Daily Express, recently raised the question and, speaking for England, explained that from the first this has not been a war to sing about, at least not on a cheerful pitch.

The article listed 'There'll Always Be An England,' 'Berkeley Square' and 'I'll Walk Beside You' high on a list of songs being hummed, whistled and sung by Britishers in the armed forces with the American stocks. 'She'll Be Comin' Round the Mountain' and 'Roll Out the Barrel' not far behind. 'Comin' In on a Wing and a Prayer' also made the list along with the German favorite, 'Lily Marlene,' which came through Allied lines with Nazi prisoners taken in North Africa and was picked up by our troops. John Steinbeck explained that, despite its origin, 'Marlene' caught on because of a sprightly tune and endless opportunities for bawdy parodies in any language.

Peer International Music Corp., subsidiary of Southern Music, has had a tune titled 'Pistol Packin' Papa' since 1931, when it was copyrighted. Written by Jimmie Rodgers and Waldo O'Neal, the melody has never been exploited as a pop because of its slightly blue lyric.

Al Dexter, writer of 'Pistol Packin' Mama,' who is now on a theatre tour because of the success of his tune, is also said to have a 'Papa' sequel.

The death of Ben Bernie pointed up the unusual, long-standing friendship between Mrs. Rose (Chubby) Bernie, since remarried, and Dorothy Westley (Wes) Bernie, the ole maestro's second wife. Both flanked Pvt. Jason Bernie, only son by the first Mrs. Bernie, at the funeral services in New York and Hollywood.

DENIES REG CONNELLY BID TO BUY WRIGHT CO.

London, Nov. 2.

Published reports that purchase of the Lawrence Wright Music Publishing Co., of London, was being negotiated by Reg Connelly have been denied here by Walter Morris, director of the publishing firm.

Wright has stated no sale of the Wright company had been 'entertained anywhere at any time.'

Ogden Nash was admitted as a writer-member of ASCAP last week.

'Army' Pluggers Due For Disbanding Soon

Army Emergency Relief Detachment, formerly known as 'This Is the Army, Inc.' expects to be disbanded within the next couple weeks and its members sent into regular Army duties. When known by its original title, the group, consisting mostly of ex-song pluggers headed by Lt. Walter Schumann, concerned itself with pushing the tunes from 'This Is the Army' in the same manner as civie pluggers work.

On 'Army's' staff were Gene Goodman, Harry Santly, Buddy Robbins.

MPPA Meets Nov. 16

The annual meeting of the members of the Music Publishers Protective Association will be held at the Astor hotel, Nov. 16.

The president, Lester Santly, will make his report and there will be an election of directors.

Music Pubs Must Cut Paper Use 5%

Members of the Music Publishers Protective Association were informed in a circular letter from Walter G. Douglas, chairman of the MPPA board, that sheet music and orchestration printers have been ordered by the War Production Board to reduce their use of paper by 5% for the remainder of 1943.

The order does not affect the use of paper for songbooks.

NAB PASSES MWC SONGS TO STATIONS

Washington, Nov. 2.

NAB has passed on to its membership the list of songs recommended for broadcasting by Oscar Hammerstein, 2nd, chairman of the American Theatre Wing Music War Committee. Recommended songs are:

Published

'Anchors in the Sky'—by John Latouche and Peter De Rose, published by Robbins.

'Best of All'—by Allie Wrubel, published by Irving Berlin.

'Gee Isn't It Great to Be An American'—by Bob and Gale Sherwood, published by Bob Miller.

'I Spoke to Jefferson at Guadalcanal'—by Hy Zaret and Lou Singer, published by Leeds.

'Let's Keep It That Way'—by Milton Berle and Ervin Drake, published by Chappell.

'New Wind a-Blowin'—by Elie Seigmeister and Langston Hughes, published by Musette.

'One Down and Two More to Go'—by Ray Henderson and Lew Brown, published by A B C Music.

'That Democratic Feeling' — by Buck Ram, published by Noble.

'The Flight of the Bomber B-17'—by Al Hoffman and Jerry Livingston, published by Southern Music.

'The Message Got Through'—By Milton Drake and Fred Jay, published by Feist.

'Unconditional Surrender' — by Redd Evans and John Jacob Loeb, published by Famous Music Corp.

'Take 'Er Down'—by Vic Mizzy and Irving Taylor, published by Santly-Joy.

'We Are Americans Too'— by Andy Razaf, Eubie Blake and Chas. Cooke, published by Handy Bros.

'West of Tomorrow' (the Submarine Song)—by Bob Sour and Henry Manners, published by Feist.

'Yankee Doodle Ain't Doodlin' Now'—by Pearl Fein, published by Irving Berlin, Inc.

Unpublished

'Baby Watch For Me'—by Harry Lenk and Evelyne Love Cooper.

'Dirty Overalls'—by Woody Guthrie & Earl Robinson.

'Freedom Train'—by Elie Seigmeister.

'Have You Written Him Today'—by Eddie de Lange and Ruth Cleary.

'Hullabaloo-Ba-Lal'—by Bob Russell, Hy Zaret and Charley Hathaway.

'(In Business) Since 1776'—by Ervin Drake and Carl Kent.

'Is Your Tail Showing'—by Milton Drake.

'On Hills of Freedom'—by Hugo Frey and Elsie Jean.

'One More Mile'—by Charley Hathaway and Bob Russell.

'Porterhouse Lucy'—Earl Robinson and Al Hayes.

'Song of the Free Men'—by Earl Robinson and Millard Lampell.

'Song of the Medical Corps'—by Captain Victor Llef and Will Schwartz.

'The Fuehrer Isn't Feeling Very Well'—by Milton Drake.

'The Man of Tomorrow'—by Bernie Bierman, Jack Manus and Milton Shaw.

'The United States Submariners'—by Allie Wrubel.

'They Can't Do That to Me'—by Milton and Ervin Drake.

'Voice of the Underground'—by Florence Tarr and Fay Foster.

'We're Melting All Our Memories'—by Milton Drake, Lenore Glasner and Al Kaufman.

'You're a Lucky Little Fellow'—by Blanche and George Posnack.

NAB Music Committee Plans to Survey ASCAP Station Audits and Contracts

Washington, Nov. 2.

Newly formed NAB Music Committee plans an immediate survey of ASCAP audits of radio stations and of a proper interpretation of the ASCAP contracts with stations.

'Many stations which have recently been audited by ASCAP, announced NAB, 'have written NAB regarding demands made by ASCAP as a result of the audits. We believe that, rather than have each station argue these claims with ASCAP, a real service could be rendered both to the industry and to ASCAP by a meeting of the Music Committee with ASCAP whereby the subject could be handled on an industry-wide basis. ASCAP has indicated an interest in meeting with the committee.'

Music Committee will also go into the Petrillo case and will study the entire field of music with a view of assuring broadcasting of an uninterrupted flow over the coming years. Its first session will be held in New York, Dec. 1-2.

Committee, according to NAB, will not overlap and duplicate the work of such existing bodies of NAB as the Program Managers Committee or the Advisory Committee on the Recording Ban.

Members of the Music Committee: chairman, Campbell Arnoux, WTAR, Norfolk, Va.; James P. Begley, KYW, Philadelphia; Arthur Church, KMBC, Kansas City; Robert Enoch, KTOK, Oklahoma City, Okla.; C. W. Myers, KALE, Portland, Ore.; Elliott Sanger, WQXR, New York; Frank R. Smith, Jr., WWSW, Pittsburgh; John Wahlstedt, WHB, Kansas City; Warren Williamson, WKBN, Youngstown, O.; Thomas Belviso, NBC, New York; and Frank White, CBC, New York.

15 Best Song Sellers

(Week Ending Oct. 30)

Paper Doll	Marks
Pistol Packing Mama	Mayfair
Sun., Mon. or Always	Mayfair
Either Too Young	Witmark
People Will Say	Crawford
Say a Prayer	Southern
Put Your Arms, Honey	B'way
Beautiful Morning	Crawford
Victory Polka	Chappell
I Heard You Cried	CP
In My Arms	Saunders
Head in the Clouds	Army
If You Please	Famous
You'll Never Know	BVC
My Heart Tells Me	BVC

10 Brazilian Best Sellers

Rio de Janeiro, Oct. 4.

Ten best sellers compiled from sales of records and sheet music for the month of September:

Always In My Heart	Cuban-Am.
Jingle Jangle	American
Kalamazoo	American
Time Goes By	American
White Christmas	American
Indian Summer	American
Careful, My Heart	American
Me and My Gal	American
Tico Tico No Fuba	Brazilian
Fasconacao Waltz	Brazilian

10 British Best Sellers

(Week Ending Oct. 7, '43)

London, Oct. 6.

Silver Wings	Dash
Wing and Prayer	F-D-H
You'll Never Know	Chappell
Blue of Evening	C.C.
If You Please	Victoria
Johnny Zero	C.C.
In My Arms	Feldman
All Our Tomorrows	C.C.
A Fool With Dream	Keith
Rhyme, Everything	B. Wood
Arms Around Me	F-D-H
Whispering Grass	C.C.

Pluggers Squawk At Lawyers' 10% Fee On Claims Vs. Goldman

Contact men formerly connected with the defunct Walton Goldman music publishing firm are lathered over the request of Irving Brodsky, attorney for the Contact Men's Union, for 10% of the money collected for them as a fee for the work he did. All of the men involved paid the 10% cut, including a counter boy for Goldman, who was owed two weeks salary ($44), but all are heatedly objecting to it on the premise that Brodsky is on a retainer and under the circumstances should not have exacted a fee.

They burned more when it was learned that arrangers who had money coming from Goldman were paid in full through N. Y. local 802 of the AFM, which collected for them and asked no fee. Cash secured for songpluggers by Brodsky amounted to over $4,000, split up among 19 ex-employees in N. Y., Chicago and California.

Formal complaint was lodged by the group Friday (29) and a meeting will be held tonight (Wed.) by the union to determine disposition of the complaints.

'WEST OF TOMORROW' MWC'S NO. 1 CHOICE

After months of sifting through hundreds of submitted songs, the Music War Committee of the American Theatre Wing last week picked as its No. 1 potential war-song hit, 'West of Tomorrow,' by Bob Sour and Henry Manners. Tune, published by Feist, Inc., will be given a thorough promotion job through the regular publisher channels and via personal contacts by members of the committee.

The song's composers are giving up one-third of their royalties to the Committee. This is also being done on 'Anchors in the Sky,' by Peter De Rose and John Latouche, with the funds helping to set up a permanent exploitation staff.

The Committee's radio show over WNEW, New York local station, 'Music Goes to War,' is to be continued for eight more weeks. Money for the future shows came from ASCAP and the American Theatre Wing, who have collabed to pay for the arrangements on the show. Talent is culled gratis because the show has a patriotic theme.

Quiz Sid Kaye On Marks' Suit

John Shulman, counsel for the Songwriters Protective Assn., last week examined Sidney Kaye, BMI, v.p., in connection with E. B. Marks' suit against ASCAP on the issue of whether a publisher on withdrawing from ASCAP has the right to license the performing rights of writers who have retained their membership in the Society. The examination was adjourned to Nov. 8.

SPA's intervention in the case is in behalf of Lou Pollack, Tot Seymour, Jesse Greer, Buddy Green and J. R. Johnson, all of whom are members of ASCAP and have works in the Marks catalog. ASCAP's policy has been to continue to pay royalties to these writers on their Marks tunes, even though the numbers are likewise being licensed by BMI.

BERNSTEIN QUALIFIES MPPA 'RESIGNATION'

Louis Bernstein, head of Shapiro, Bernstein & Co., stated Monday (1) that when he spoke the previous week of resigning from the Music Publishers Protective Assn., his reference was to the MPPA board and not to his membership in the organization.

Bernstein declared at the time that his act would be in protest against the MPPA's continued countenance of the present method of listing the week's most played tunes on the networks. The current system, which offers the tunes in alphabetical, instead of accumulative, rotation, was proposed by the contactmen's union and concurred in by the MPPA's board of directors.

Solly Loft Buys Into Mutual Music Society

Solly Loft, former partner in Campbell, Loft & Porgie, bought into Mutual Music Society last week. Though papers haven't yet been drawn up and signed, Loft began work with the firm Monday (1). Deal was agreed to after conferences Saturday (30) afternoon with Leo Talent and Capt. Glenn Miller, who still retains a substantial portion of Mutual stock despite denials. Talent has been operating the firm since Miller set it up several years ago.

Loft recently withdrew from the C-L-P setup, shortly after being released from the Army. He received $20,000 from Campbell and Porgie for his interest in the business.

Night Club Reviews

Hurricane, N. Y.

Ted Lewis & Co. including Bebe Fox, Geraldine deBois, Teddy Hale & Paul White, June Edwards, Reed Sisters (3), Chas. (Snowball) Whittier; Al Robert Alternating Band; $2.50 minimum.

Albert Berryman, maitre d'hotel at the Hurricane (Broadway spot which has been variously known as the Paradise and the Midnight Frolic, but which really has been going over the top under the aegis of Dave Wolper, the attorney-boniface, Al Borde, Chi agent and producer, et al., is easily the dean of N. Y. nitery caterers. Albert has been known to the great and near-great from the pre-Rector's and Churchill's era, through World War I, through Prohibition, and is today as enthusiastic about his job of catering to the masses as he was to the more limited classes in the yesteryear 'lobster palace' era.

So Albert should know a thing or two. And does. He knows talent; he has seen enough of that. He recognizes showmen and showmanship and so when Berryman—discounting the prejudice of boosting the commodity of his own establishment—puts on the rave for Ted Lewis it's something to be reckoned with.

If there's any doubt, of course, the most casual customer fast finds out for himself why the High-Hatted Tragedian of Jazz (a billing he's not plugging too much of late) is as staple now as he was 25 years ago.

He is ageless, indefatigable, showwise and attuned to the future idiom. Lewis opens with a nifty 'Relax' number. Backed by a team of 13, plus the singing Reed Sisters (3), also decorating the rostrum, Lewis sets the house at ease pronto. Every move a wallop, the clarinet kid who first pioneered the W. C. Handy classic, 'St. Louis Blues,' into an important musical commodity, evidences anew just what makes a great trouper greater.

His road company is meaty and punchy. His 50 minutes of floor show is replete with zing. He never surfeits and is probably the saloonkeeper's delight because you can still hustle that service to the customers without upsetting artistic equilibriums.

Lewis' last Broadway cafe job was for Billy Rose at the Casa Manana (nee French Casino) five years ago. Since then he's been killing 'em on the road. The bandleader's penchant for hard work is keynoted by that extended road tour; seemingly he thrives on it, and where many another maestro of his veteranship and personal fortune has been frank in looking around for 'a softer touch, not so with Lewis.

As he unreels his show, it's a tossup who enjoys it more, the customers, or himself. Bebe Fox tees off. She's a cute terper whose polite cooch, for a fast start, is part of a circusy 'hurry-hurry-hurry' pitch. Geraldine deBois is an excellent vocal foil for 'Beautiful Doll,' 'Smiles,' etc.

Following the femme trio, Lewis works with a pair of clever colored comedians, Teddy Hale and Paul White, in 'Sheik of Araby.' They're both very expert, the one leaning to the exaggerated swish mannerisms being a particularly funny gent. If Lewis hasn't got 'em anchored he should. They have the stuff.

The Reeds' Cole Porter medley is a bit over-arranged but registers. The big boff of the company is a comely contortionist, June Edwards, who is lissome, personable and showmanly. Her unusual, sitting-on-her-own-head stuff is topped by the manner in which she merchandizes her high-pedestal specialties. She does two tricks which come under the 'out-of-this-world' catalog.

Lewis' big number is his routine with Charlie (Snowball) Whittier, who has been with him many years, and their 'Me and My Shadow' repertoire has now been expanded so as to give the clever young Whittier excellent spotlighting, as he unreels Crosby, Durante and E. G. Robinson takeoffs, besides the Lewis mimicry. Hale & White, again, with a hot song-and-dance; Lewis' 'When My Baby Smiles At Me,' standard highlight; a click version of 'St. Louis Blue,' with two clarinets and trombone specialty standouts; a round-the-world quickie, starting with prewar Parisian can-can, a hot Harlem routine (Hale and White again), and the Cuban 'Peanut Vendor' for finale. Withal a jampacked 50 minutes of rich divertissement. *Abel.*

Versailles, N. Y.

Dwight Fiske, David Brooks, Arline Thompson, Corday & Triano, Irene Hawthorne, Marion Niles, Ver-Sighs (6), Val Olman and Panchito Orchestras; $2.50 & $3.50 minimum.

Dwight Fiske and his naughty songs, leers and double-takes neatly tops a nice little variety floorshow at this excellent dining cabaret. Boots McKenna, as stager, has put a production gloss over the entire divertissement and it easily gets across as a pleasant entertainment.

Aside from Fiske and Corday and Triano, one of the better ballroom teams, others in the show are strictly specialists, working between and with the Ver-Sighs, six beauts who chiefly look beautiful in some very pretty costumes and merely make a pretense of dancing. Naturally, anybody who would expect these girls to dance would be out of his mind. It's like asking a Tiffany jewel to talk as well as glitter.

David Brooks, a tall baritone of good voice but n.s.g. enunciation, and Arline Thompson, who has a good soprano, share the singing assignment. Brooks works all through the show as something of a singing m.c., while Miss Thompson has her own spot for a medley of 'Oklahoma' tunes plus 'You'll Never Know.' Up ahead of her is Marion Niles, a vivacious, pint-sized tap dancer and okay, too. Fourth specialist is pretty Irene Hawthorne, who gets a ballet inning later in front of the line and also adequately fills her assignment.

Corday and Triano were the applause standout opening night (Thursday) with their adagio tricks and straight ballroom dansapation. They are fast, smooth and expert dancers.

Fiske at this catching did four numbers, and for some reason chose three of his weakest, something about a Queen, another about a Mr. Green and finally 'The 14th Wedding Anniversary.' For his next-to-closing special, however, he gave out with 'Mr. Pettybone' and saved his act so far as this audience was concerned.

Val Olman's band does a fine job playing the show and dittos on the dancing, alternating for the latter with Panchito's rhythmic Latin crew. Per usual at the Versailles, business was capacity, the cuisine here being a N. Y. staple for years and maintaining a high standard even now, when manpower and supplies present major problems. *Scho.*

Latin Quarter, Chi

Chicago, Oct. 28.

Joan Merrill, Buddy Lester, Dorothy Donegan, 4 Moroccos, Mimi Kellerman, Dorothy Hild Dancers (8), Irving Kostal's Orch (9), Herbert Curbelo's Rhumba Band (7); minimum $2.50-$3.50.

In his new 'Autumn Revue' Ralph Berger has assembled an array of talent, headed by Joan Merrill, that is good entertainment throughout.

Four Moroccos open with a session of fast tumbling and dizzy acrobatics that go over for top results. Mimi Kellerman follows with flashy descriptive dances, including a Spanish number, a Harlem routine to 'St. Louis Blues' and a dance to 'Carmen' music, accentuated by ballet turns. All neatly done for click returns.

Joan Merrill, making her first local appearance in two years, is socko with her song-styling. Opens with 'You Can't Say No to a Soldier,' and then into 'Manhattan Serenade,' 'Summertime,' How Did He Look?' and 'Black Magic' for vociferous applause.

Dorothy Donegan manipulates the ivories for improvisations of 'Hungarian Rhapsody,' 'Sunday, Monday or Always,' Chopin's 'Minute Waltz,' 'Tea for Two' and a little boogie-woogie for good measure, all done for boff returns.

Buddy Lester, who up to now had paced the show expertly, uses the next spot for some of his unpredictable comedy and quick-triggered wit. Nobody knows what Lester will do next but it is generally very funny. He'll switch from an unfinished song parody to his wacky 'Always Onward' sketch without warning or some other nonsense that keeps the audience in guffaws. Offed to solid palmwhacking.

Dorothy Hild's Dancers added pictorially to proceedings with three well routined and nicely costumed numbers including a Scotch number; a ballet to 'Dance of the Hours' and a military number with batons. Irving Kostal's Orchestra cuts the show music excellently and dishes out pleasing dance rhythms while Herbert Curbelo's band handles the rhumba tunes. *Morg.*

Famous Door, N. Y.

Lionel Hampton Orch (18) with Dinah Washington, Rubel Blakely; John Kirby Orch (6); no cover, minimum $2 weekdays, $3 weekends.

Famous Door, N. Y., which reopened Thursday (28) on the site of former Troika (500 capacity), has changed nothing but its location. Lionel Hampton-John Kirby opening there to a jammed house revived memories of the old 52d street cellar with its smoky, badly ventilated atmosphere, pocket-size dance floor and big, powerful band. For the past year or so the old Door had been using non-name music and floor shows, but recently shuttered entirely. Hampton and Kirby therefore mark the spot's return to the policy that first brought it attention as well as its new location.

Operated by the same men the venture is likely to get a start with Hampton and Kirby that will again put it on the N. Y. nitery map. Although Hampton has played infrequently in N. Y. there is considerable interest in his outfit. He's a hot b.o. property, attested to by recent grosses; last week he took over $10,000 out of the Paradise theatre, Detroit as his end of a percentage deal. He and Kirby are the only lures at the Door. It is decorated in dull, tasteless fashion and is hardly likely to draw because of its appointments.

Hampton's unusually large combo, headed by a musician who is unquestionably one of the standouts of this generation, is excellent. It drives through standard and original jump arrangements in a way that creates excitement every minute on the stand and has the ability, unique among colored bands to come up with pop arrangements on 'Sunday, Monday,' etc., and do them well. Hampton employs five trumpets, three trombones, five sax, and four rhythm and they add up to one of the best combinations available, white or colored.

Hampton, a brilliant showman, works on vibes, drums and occasional piano out front and has developed a number of excellent soloists in brass and reed sections who spell him. He has Rubel Blakely, male vocalist, who does an exceptional job on blues and current pops and Dinah Washington, ditto.

John Kirby's six-piece group is standard and as strong as ever. Losing Russell Procope, alto, to the draft Kirby came up with an able replacement and his work in relief of Hampton and in the show is of the same high caliber it has been for several years. *Wood.*

Casino da Urca, Rio

Rio de Janeiro, Oct. 12.

Ilona Massey, Alvarenga & Ranchina, Codlbans, Eros Volusia, Grande Otelo, Luis Octavio, Margarette Lanthos, Stela Gil, Muguet & Albaicin, Carlos Machado & Gao's Orchs.

The Urca is presenting two complete shows nightly with the headliner, Ilona Massey, only appearing in the second due to doubling nightly at one of the casinos across the bay in Niteroi. At 10 p.m., the first goes on, and it's a carryover from the previous show featuring Brazilian talent.

The two comic acts, Grande Otelo and Alvarenga & Ranchino, a rube team, carry off the honors, both turns stopping the show. There is nothing outstanding about either the costumes or production numbers presented as a buildup for Eros Volusia, Brazilian dancer. Senorita Volusia performs well but does not have what it takes to stop the show. At 12:30 the second half gets under way with a piano and cymbalon number. Codlbans plays the cymbalon, and while the first Gypsy number was only mildly received, he finished strongly with a medley of United Nations' war songs.

There's very little time and effort in the buildup for Miss Massey; so, after two short ballet numbers, she's brought on to open with 'Balalaika,' which is surefire here due to the film of that name having been a local smash with Miss Massey as the lead. After doing three numbers with the orchestra, Miss Massey was called back for more and she obliged by going down front and singing two more with just the piano and cymbalon. Miss Massey is proving a real draw with the cariocas, the ropes being up nightly. The dance music is supplied by the orchestras of Gao and Carlos Machado. *Wally.*

G'wich Village Inn, N. Y.

Barry Wood, Floria Vestoff, Camelita & Lee, Line (8), Ned Harvey Orch; $3.50 minimum.

Barry Wood, perhaps the most ambitious and certainly one of the costliest bookings yet undertaken by the G. V. Inn, got off to a rousing start when he made his nitery debut last Friday (29). As one of radio's topflight singers, endowed with an engaging personality, there appeared little doubt that he could easily adapt himself to the nitery field.

On strength of his radio buildup he is, of course, a natural draw. Vocally he remains, as on the air, one of the most pleasant to listen to. He wraps up an audience with his first number. Stopping the show cold at this catching, he could have stayed all night, though he wound up after 18 minutes.

Conclusion of each of his numbers, such as 'In My Arms,' 'Pistol Packin' Mama,' 'Paper Doll,' 'That Old Feeling' and medley of 'Oklahoma' tunes, was punctuated with vociferous applause. Wood's style, as displayed in his vaude dates, does not vary on a cafe floor and, considering the results, no important changes are necessary.

Wood, scheduled to stay four weeks at the Inn, impresses as a terrific bet for any room in the city. He's slated to be followed into this Greenwich Village spot by Benny Fields, a previous click here, with Fats Waller, another returner, coming in after Fields.

For the rest, lineup consists of Camelita & Lee (New Acts), dancers, and Floria Vestoff (New Acts), tapper. Ned Harvey orch provides show music. *Mori.*

B'way Cues British Stage

Continued from page 1

the future Anglo-American relations, the breaking down of barriers and the complete elimination of the 'stay in your own back yard' show biz edict, which, they point out, with the exception of the occasional welcome accorded a visiting star, has in the past stymied all efforts toward internationalizing the theatre.

The reasons ascribed are manifold. William B. Dover, who, as exec administrator of the ETO (European Theatre of Operations) Branch of USO-Camp Shows, has had an opportunity in the past six months to study and dissect British show biz methods, reports that Britain's top producers, heretofore hesitant in venturing any type of production that wasn't strictly tuned to pro-British taste, are letting their hair down for the first time and getting the surprise of their lives over the public's reaction to the Yank-tempoed shows, particularly musicals. Cited as an illustration is George Black's new production, 'Strike a New Note,' currently London's top musical, and which, says Dover, is a complete departure from the old West End musical comedy pattern and points up the definite trend toward the faster Broadway tempo.

Eyeing the Future

Similarly, Dover reports, such other big London producers as Firth Shephard and Jack Hylton are gearing their future productions accordingly, conscious of the international aspect of postwar show biz. The sock reception accorded the West End production of 'Something for the Boys,' starring Ethel Merman on Broadway, is likewise hailed as increasing evidence of the new trend.

Many USO-Camp Shows performers who have toured British bases are being lined up for postwar engagements by the London producers, according to Dover. Many of these troupers, home from overseas tours, have expressed their intentions of returning to England after the fighting, pointing out that their solid clicks in appearances before British troops has convinced them that, so far as English audiences are concerned, Yank performers are 'hot stuff.' Not only British soldiers, the returning troupers say, want American performers, but all London theatregoers are alert to the new trend.

As members of an honorary committee working in cooperation with USO's ETO setup, the chief British producers are spending considerable time with the Camp Shows troupers and have thus had ample opportunity to study their brand of Yank showmanship. Oddly enough, many of those being routed by CSI into the British bases, it's pointed out, are youthful performers getting their first real break in show biz and gaining the necessary confidence that comes from registering as showstoppers at the military bases. Yet these, and not the vets, are the performers credited with helping to chart the postwar Anglo-U. S. show biz link and who are being lined up by the British showmen for the after-the-war engagements.

Planting the seed for the Yank-patterned shows, those returning from England report, was the desire of the British showmen to reach out to the thousands of U. S. servicemen stationed at Britain's bases and who nightly represent a large percentage of legit goers in West End houses and throughout the provinces.

Unprecedented Boom

Dover, along with Jack Benny, Bob Hope, Adolphe Menjou and the others, report that show biz in England is currently enjoying an unprecedented era of prosperity, not unlike that on Broadway. All available booking time has been absorbed; theatres that have been closed for years are being reopened; new playing time is being sought in the provinces to satisfy the record demand for entertainment, and all houses are playing to capacity.

'Never in the history of the English theatre has there been such activity,' says Dover. Latter is currently on the Coast huddling with Camp Shows prexy Abe Lastfogel on expanded ETO activity and he heads back to England in about three weeks.

Under Dover's guidance, the ETO Camp Shows circuit has been expanded to 40 weeks of playing time. There are at present 12 units touring the English bases, each [illegible] booked for an average of six m[illegible] Except for Eighth Army Air [illegible] fields and embarkation poi[illegible] where there's a need for more f[illegible] ent[illegible]tertainment, each British base receives one unit every two weeks.

Stars Being Lined Up

Hollywood, Nov. 2.

Stars and featured players are being lined up for tours of from eight to 10 weeks abroad to entertain servicemen under a plan formulated Monday (1) at a meeting of the Producers Association. The meeting was called at the urgent request of the Hollywood Victory Committee and USO-Camp Shows.

More than 700 players recently agreed to volunteer for the overseas entertainment project and, under the new setup, it is thought most of these will consent to tour for the association. First step in the accelerated movement will be a meeting of film headliners to hear appeals from USO and HVC reps and stars who already have visited the fighting fronts.

Production problems are going to be handled so players may make the tours without dislocating shooting schedules and other details also will be ironed out as the producers perfect their industry-wide program in support of the shows.

Bill Dover, European head of USO-Camp Shows, told those at the Producers' meeting that films were so closely identified with the lives of American boys at the front that announcements of personal appearances by Hollywood players always resulted in lifting of morale. Dover paid tribute to those who already had toured overseas for the servicemen and stressed the need for additional entertainment as new fronts are established.

Abe Lastfogel also entered a plea for more talent and described how the pool had been drained by increased demands from the War Department as well as continued inductions from the industry.

Tax Boost

Continued from page 1

been on for around 25 years. Although other levies were lowered or dropped in the interim, Congress invariably refused favorable action on the theatre. Record of show business in the first war effort—and the effort is more intense in the present conflict — proves how definitely amusements have helped, which makes the proposed tilt less understandable. So far as the legislators are concerned the theatre is rated a luxury, but evidently, it's held, that doesn't apply when its people are called on during war bond drives and charity campaigns.

A suggestion expected to be placed before the committee is for a revision of a straight tax so that it would be a graduated levy, the higher the admission the less the percentage. There is no doubt that legit would be hit the hardest because such theatre admissions are larger than average, and the ability of the average theatregoer to pay higher prices is questioned, managers figuring sharply curtailed patronage.

Substantiated that the committee as a whole is not in agreement on the 30% levy and that it is possible that the rate will be dropped to 15%. There seems little doubt that there will be some increase. Some managers have considered the economics of lowering the established price of tickets but state that rising costs of operating in every department of the theatre in the past six years makes that idea impractical.

Ice Shows' B. O.

Continued from page 1

in San Francisco it held to a steady $40,000 weekly pace, regarded as exceptionally high for the hot months. Both shows did about $2,000,000 each in biz last year, with the Arena Managers Assn., reporting each will top that figure by at least $500,000 this season, 'Icecapades' bettered last year's mark by $25,000.

Likewise anticipating record grosses is the new Sonja Henie show which the star and Arthur M. Wirtz have already put into rehearsal for an opening next month. Show will play several out-of-town Wirtz-owned spots, including Chicago and Detroit, before coming into Madison Square Garden.

As further evidence of the demand for ice shows the Wirtz-Henie 'Stars On Ice' revue at the Center, N. Y., is still exceeding the $30,000 weekly mark, though now in its third year.

R. R. SNAGS NIP COAST LURE

AGVA Drive to Clean Up N.Y. Harlem Cites $18 Wkly. As Typical Nitery Pay

Determined to clean up what it calls 'probably the messiest and most vicious condition existing in the variety field—the night clubs in Harlem'—the American Guild of Variety Artists served notice last week that it's out to eradicate widespread abuses and the exploiting of colored performers.

On the basis of preliminary plans already laid, it's one of the most intensive campaigns launched to date by the vaude and nitery union. On several previous occasions AGVA, under its old regime, sought to bring the Harlem niteries into its fold and wipe out what it says has now developed into a critical situation, but all efforts failed. To prevent such a recurrence, AGVA, principally through the efforts of Dave Fox, N. Y. local director, and with the full support and backing of the national office, has enlisted the aid of a group of prominent Harlemites and the Negro Actors Guild. In addition, it has designated a Negro Council, composed of Broadway and Harlem colored nitery performers, who will work in cooperation with AGVA in sifting complaints, etc. Latter council was organized recently and has already laid the groundwork for the drive.

AGVA got busy when a number of Harlem nitery performers started griping about conditions, complaining that the spots in which they were working were getting away with salaries ranging from $18 to $22 a week, and that they were compelled to work all hours of the night. Accompanying the squawks were pleas to AGVA to 'come in and clean up the mess.' Joining in the demand were a number of prominent Harlemites, including Fredi Washington, actress and columnist for the New World, Negro paper.

AGVA says at least a dozen of the more prominent Harlem spots are subjecting their performers to the abuses cited, and lists among them the Elks Rendezvous, Small's Paradise and Harlem Hollywood.

Functioning on the council are Buster Cromwell, emcee and ex-member of the Deep River Boys; Sonia, dancer at the Ubangi; Pauline West, chorine; 'Slim' and 'Sweets' Preston, dance team, and others.

Yessner Pays Off $450 To De Simone Act, So AGVA OK's His Nitery

Faced with an edict by the American Guild of Variety Artists which threatened to hold up his new floor show booked in for an opening last Wednesday night (27), Dewey Yessner, operator of the Shangri-La nitery, Philadelphia, made a last-minute settlement on a claim filed against him by the six Cheena De Simone dancers. As a result AGVA's national office, which received notification of the settlement several hours before the show was skedded to bow in, lifted its 'unfair' notice posted against the Philly nitery and informed the acts being held up that they could go in.

Yessner turned over a check to the N. Y. vaude and nitery union Wednesday afternoon (27) for $450, the amount the dancers claimed were due them for a fourth week's salary when the troupe played Yessner's spot last season. The dancers were booked in for the four weeks but Shangri-La boniface folded the spot after they had completed three weeks without paying off on the full contract.

Romm Bros. Split

Leonard Romm has severed his vaude booking connections with his brother Harry after an association of 21 years. Break came, it's said, after a dispute between the two late last week. Whether Leonard will go out on his own or go into an agency has not been decided. He claims to have several propositions.

Harold Romm has been theatre booker for General Amus. Corp. for years and his brother was his assistant.

Connee Boswell Gets Str.-Vaude Booking

Connee Boswell is first to be signed by Paul Small for his next vaude-revue, 'Curtain Time,' which opens at the Curran, San Francisco, Dec. 27.

Miss Boswell's contract calls for equal top billing with any other headliner who might be signed in the future.

Dearth of Stage Shows in Mpls.

Minneapolis, Nov. 2.

Minneapolis is hitting what is believed to be a new all-time low in early winter stage show entertainment. Aside from the Hirsch-Katz Alvin theatre roadshow burlesque, the flesh is almost as rare as Nazi humaneness.

The Lyceum, legit roadshow house, so far has had but one attraction, 'The Doughgirls,' and has announced nothing else on the horizon. The Orpheum, playing occasional vaudfilm, offered a single stage show, Sonny Dunham's band and acts, last month and has nothing booked for November. So far there's a single attraction scheduled for December, Jimmy Dorsey.

Mort H. Singer has been in the market for name stage bands for his theatre, the Orpheum, but can't find the ones that he thinks would mean anything at the boxoffice here, he says. There never has been a time within memory when so few stage name attractions were available, it's pointed out.

DUNNINGER QUITS ST. L. CIRCUS IN BILLING TIFF

St. Louis, Nov. 2.

Joseph Dunninger, mentalist currently on a Blue network radio show, last week quit the Rodeo & Thrill Show, sponsored by the St. Louis Firemens' Pension Fund, in a huff. Because he had been denied a special spot on the program by Tom Packs, sports promoter in charge of the shindig, Dunninger pulled up his stakes after one p.a. Dunninger had been guaranteed $5,000 for his appearance here.

Dunninger found that reading the minds of spectators in competish with clowns, tumblers, etc., was not in keeping with his national rep and he demanded star billing and a special spot. Those he served were to pay a 25c fee. Dunninger had planned to broadcast his usual Sunday p.m. radio show from St. Louis, but because of the row with Packs departed for N. Y. and the program was broadcast from there.

Although he made but one of his scheduled nine appearances for the Firemen's Thrill Circus in the St. Louis Arena, Dunninger collected $5,000 for his stint last Monday (25). The Blue network mentalist was originally contracted at $5,750, which included the expense of his planned Sunday air show pickup from St. Louis, Oct. 30.

The fee was paid at the insistence of Clark Hamilton, president of the Reorganization Finance Corp., owners of the arena. Hamilton had signed Dunninger for the circus, and when the performer beefed over his billing as a 25c 'blow off' entertainer, Hamilton tried without success to rent another auditorium.

Kuchuk Joins MCA

Benny Kuchuk has moved over to Music Corp. of America and its vaude-nitery department, now headed by Johnny Dugan. Kuchuk resigned from USO-Camp Shows to take the MCA post.

Phil Bloom, formerly head of the MCA vaude department, has moved up to head the pix-legit agenting in New York.

BLACK MKT. CUES PERFORMER NIX

One of the headaches for eastern bookers resulting from transportation difficulties is novel situation of acts refusing dates on the Coast. Where previously acts were anxious for Coast engagements because of possibility of attracting film attention, bookers now cannot get acts to accept western dates in spite of longer runs and better salary offers than ever before.

Contributing to the difficulties in traveling are the black market in railroad tickets and the new 30-day ceiling on travel reservations. Performers have to pay fees ranging from $5 to $100 for bootleg ticket reservations, the price depending on the distance and the need for the tickets. Then, too, the 30-day ceiling prevents them from making reservations beyond that period.

Coast circuits are desperate for acts and the situation promises to be even more acute. They are depending increasingly on manufactured attractions and 'Coast defenders.' Latter are acts that play only Coast dates.

Case in point is that of the Bert Levey Circuit, which books a number of theatres through the far west. Levey has been able to get only two or three eastern acts to play his houses in spite of relatively attractive offers. Typical reaction they get is: 'Why should we go all the way out there if we can get as many dates as we want around here without the headaches of current railroad travel.' Eddie Smith, eastern rep for Levey, points out that it is practically mandatory for an act to have their own car in order for them to accept dates and be assured of being able to fill them.

Even ownership of a car is no guarantee in these days of gas rationing. Sometimes, after buying a car, the act then finds that the ration board refuses to give him the necessary coupons for the trip. When one act complained to a member of a ration board that its livelihood depended on getting the coupons, it was asked didn't it know there was a war going on?

Situation has finally gotten to the stage where theatres are trying to book so far in advance that they're running up against the problem of not knowing what their picture-booking setup will be. An interesting sidelight to situation is unusual sight of bookers coming to the agents begging for acts, instead of agents begging for bookings.

Parnell Eyes U. S. Talent For Aussie Vaude Tour; Plans Trip Here Soon

Sydney, Nov. 2.

Wallace Parnell, general manager and producer of the Tivoli vaudeville circuit, plans to visit the U. S. on a major talent quest for Tivoli.

Also plans to spot talent for fighting forces and war workers. In addition to his Tivoli circuit activities Parnell is USO representative here with Herschell Stuart, of Hoyts circuit.

Parnell expects a tremendous upbeat locally in the vaude-revue field with the importation of American acts. He has vaude in a healthy state over the war years by carefully nursing local talent.

Named Passaic Mgr.

Passaic, N. J., Nov. 2.

Clements Murphy of the Ritz theatre, Elizabeth, has been named by Warners as manager of the Central here. House reopens Friday (5) with bandfilm policy under the aegis of the Stanley Corp. of America, a subsidiary of Warner Bros.

Initial show spots Clyde Lucas orch, Cliff Edwards and the Berry Brothers. Connee Boswell is set for the second week.

Henry Busse is back at the Palace hotel, Frisco, fronting his band after an appendicitis seige.

Nightclubs in Unprecedented Move; Ask for Hiked Pay Classification To Up Wages and Ease Talent Dearth

An unusual situation has developed, not only in New York but throughout the country, where nitery bonifaces are voluntarily appealing for an upped classification of their spots and subsequent increase in minimum pay scales. The switch (previously the attempts to force the bistro operators into such a move invariably met with resistance and drawn-out disputes) has been brought about by the talent-shortage predicament and the attendant problem of the nitery bonifaces trying to hold on to their chorines, who are being tempted into other spots with offers of higher salaries.

Also responsible for the move is the refusal of nitery performers to play spots with the lower minimums. As a result there are more niteries with 'A' classification throughout the country today than ever before, with the list growing weekly. Efforts of the nitery operators to give pay boosts on their own have been stymied by the frozen wage laws. Hence a 'B' spot with its minimums of $55 for principals and $35 for chorus is prevented from paying 'B plus' salaries of $60-$40, while the latter is restricted from handing out $75-$45 minimums that apply to 'A' spots only.

Casino Russe, N. Y. nitery, last week obtained through the American Guild of Variety Artists a change in its classification from 'B' to a 'B plus.'

AGVA also announces the pacting of several other spots, including the new Famous Door nitery on Broadway, which has 'A' minimum of $75-$45, and McGough's nitery in Brooklyn, where the minimum scales are $50 and $35.

Replace 1 Mills Brother, Vaude Tour to Resume

Mills Brothers are figuring on resuming work next week after more than a month of idleness due to their inability to secure a replacement for Harry Mills, who was drafted. The group has been booked for the State theatre, Hartford, Nov. 12-14; Shubert, Cincinnati, week of Nov. 19; Palace, Cleveland, week of Nov. 26, and RKO, Boston, week of Dec. 16. Gene Smith, who has been rehearsing with the quartet, will take Harry Mills' place.

Herbert Mills, who followed his brother into an induction center physical, was given a 4-F. However, a bad case of laryngitis has kept him from working with the combination.

AGVA Local In L. A. Dissolved

Carrying out the threat he made before going to the Coast to probe internal strife that reportedly had been hampering proper functioning of the Los Angeles local of the American Guild of Variety Artists, Matt Shelvey, AGVA's national administrator, dissolved the L. A. branch last weekend. In its place he set up an office that will operate under the national office's jurisdiction.

The present administrative staff, however, is being retained, although the new setup, Shelvey contends, will permit for closer affiliation with national AGVA and more efficient functioning. Florine Bale has been exec secretary of the L. A. local for the past year.

Shelvey had been particularly disturbed over failure of the Coast office to meet its per capita tax payments to national AGVA in the past several months, a fact that he attributed to the improper functioning of the local.

Cafes Need Fresh Coin To Survive Likker Dearth

Springfield, Mass., Nov. 2.

Local niteries may have to resort to getting new money into the business if some of them expect to stay in business after the first of the year, according to Lawrence O'Brien, Jr., spokesman for the Western Massachusetts Cafe Owners Assn.

Discussing the effect the shortage of liquor and the proposed higher taxes would have, O'Brien said that there had been no indication yet that any operators were planning to turn in their licenses.

Some of the places, however, he said, would have to do considerable scraping at the end of the year to get their renewals. Getting 'fresh' money into the firm is one solution that has been advanced, he said.

Ann Corio Stripped Of Hubby Via Divorce

Hartford, Nov. 2.

Superior Court Judge John H. King yesterday granted Ann Corio a divorce from Emmett Callahan, now manager for Paul Small-Fred Finkelhoffe. Miss Corio, who married Callahan in Toledo in 1933, while he was franchise-holder of the 'Girls in Blue' burlesque, in which she was starred, told the court she had not lived with him since 1938.

She charged he drank excessively and was abusive, on one occasion giving her a black eye that prevented her from giving performances.

Silver Strings Orchestra, new all-girl outfit led by Mildred Ellor, plays its first date at Capitol, Ilion, N. Y., Nov. 14.

Reds Will Take Vitebsk But Sinatra Probably Will Get the Headline

Pittsburgh, Nov. 2.

The war, the Lonergan murder case and the threatened coal strike notwithstanding, Frank Sinatra's December booking at the Stanley theatre hit the front pages here last week. It was probably the first time in WB deluxer's history that a stage booking has ever rated Page one.

First news of the possibility that Sinatra would play Stanley came in last week's 'Variety' and was subsequently carried by two of the local columns. Official confirmation from Warners, however, didn't arrive until 24 hours later and, when it did, Press pulled the item out of Kap Monahan's drama column and put it up front.

Incidentally, it may be that Pittsburgh will see Sinatra twice this season. John H. Harris, acting for Arena Managers Assn., of which he is president, is trying to book Sinatra with perhaps a band and a few other acts, for a tour of the country's arenas, and coin held out for the swooner is said to approach staggering sums. Last year Arena heads made a similar effort to nab Bing Crosby for a swing around the circuit but the crooner turned it down.

JAMES BARTON SET FOR SHANGRI-LA, PHILLY

James Barton is the latest name booked at the Shangri-La, Philadelphia.

He goes in for two weeks, starting Nov. 10, agented by Al Wilson of Eddie Smith's office in N. Y.

Paterson Vaude Back

Majestic, Paterson, N. J., resumed vaude Sunday (31), when it brought in the 'Gay Nineties Revue.'

Policy hereafter will call for Monday and Thursday openings. House is booked by Eddie Sherman's office.

New Acts

MARTIN KENT
Songs; 12 Mins.
Coq Rouge, N. Y.

Frank Bonacchini's swank East 56th street bistro, the Coq Rouge, is where he once staged a singing debutante contest and out came Ann Francene, who has since played the class circuits, and is currently at Armando's, N. Y. This semester Bonacchini hopped on the swoon-croon bandwagon and staged a Sinatra contest, and out came Martin Kent.

It develops that young Kent, who is still under 20, was long a Tommy Dorsey disciple when the latter was atop the Hotel Astor Roof, N. Y., and would trek from his Brooklyn home many an evening to worship at the shrine of TD and, incidentally, one Frank Sinatra, then just one of the Dorsey road company including the Pied Pipers, et al. It was inevitable that Kent, who has been in the borscht belt, should absorb something of the Sinatra influence in more than superficial manner and this he evidences full well on his own nitery debut at the Coq Rouge. Just to complete the cycle, a deal is pending whereby Dorsey will hire young Kent to join his band and take up where Sinatra left off.

The kid was picked by a committee of Gotham newspapermen which, in itself, was good showmanship as staged by boniface Bonacchini, his publicist Doro by Gulman, et al. The choice was a happy one.

Of sympathetic appearance and pleasing vocal manner, Kent runs the gamut of 'Sunday, Monday,' 'My Ideal,' 'In My Arms' and 'How Sweet You Are,' doing 'em all in the same relaxed mike manner of the Great Swoonatra. He has able assist in Dick Wilson's snappy quintet comprising sax, string bass, piano, drums and fiddle, and Bela Bizoney, gypsy violinist, who alternates with his showmanly string work.

Back to Martin Kent, he manifests all the happier ingredients seemingly essential in the current swoon-croon idiom, and these comprise nonchalance and pash balladeering. Who knows but that Sinatra has started another major American industry all his own? But so long as there's a market for the product, as witness Como, Haymes, Bri o, Monroe, et al., the wares young Kent dispenses will also sell well, and in important merchandise marts, too. *Abel.*

IRWIN COREY
Comedian
12 Mins.
Le Ruban Bleu, N. Y.

Corey is new only to important spotlighting, and he is getting very handsome showcasing here at Anthony Mele's class supper club, Le Ruban Bleu. Corey has been around, off and on, although buried, at one time doing a stooge for (now Pvt.) Lionel Stander in vaudeville. He emerges on his own in very promising manner as a potential comedy find, with an original manner of performance.

His stuff is as original as his manner of presentation. He reminds of John Garfield in appearance, and does madcap discourses on Roman civilization with a Caesarian approach, capped by a Hamlet soliloquy. In between he does a 'Figaro' pantomime, to a disk recording, introduced by a jive spiel, which is a gem of its sort.

Corey has been at this spot only a few weeks, but seemingly is already getting a strong personal following judging by requests. He has every indication of traveling far. *Abel.*

PHYLLIS STEWART
Songs
10 Mins.
Cafe Society Downtown, N. Y.

Phyllis Stewart is a sexy looking little songstress, consciously or otherwise aping the nonchalant slouch at the mike which has become a bit of a vogue, of late, as influenced by the Frank Sinatra school. Possibly aiming for comparison as the 'femme Sinatra,' Miss Stewart does ballads like 'Embraceable You' and 'Why Was I Born?', and manages to chalk up a neat personal score.

Her voice is strictly for the mike; her manner strictly for the intime saloon trade. She has an arresting s.a. manner which fortifies her throughout. At the show caught she worked in a casual street suit, in itself unusual among femme lookers who generally affect something a bit more formal. This is her pro debut, in nitery or otherwise, and if the fortunes are with Miss Stewart she may emerge as something more exciting than her basic worth which, if not socko, is adequate. *Abel.*

CAMELITA & LEE
Dancing
8 Mins.
Greenwich Village Inn, N. Y.

Mixed team of acro ballroomologists display conventional routines for the most part, although handled in fine style. Girl is a flash in a white, revealing gown cut very low at the hips while the understander is okay in the acro numbers.

They're best is a saucy version of the 'Strip Tease Polka,' followed by a medley of miscellaneous terping in the rhumba and strutting vein. *Mori.*

FLORIA VESTOFF
Dancing
5 Mins.
Greenwich Village Inn, N. Y.

While not listed in 'Variety' New Act files, Floria Vestoff has been standard for some time, and this is strictly for the record.

She's a top-notch tap dancer, with a novel, smashing delivery. Her tap variations, concentrated in a brief five minutes, held attention all the way because of speed, dexterity and smoothness. Clicked easily at show caught Friday (29). *Mori.*

PATTERSON and JACKSON
Comedy, Singing, Dancing
9 Mins.
State, N. Y.

Portly colored comedy team of Patterson and Jackson, who wear exaggerated, highly-colored suits but not of the zoot-suit type, are not tops on gag material, but register nicely on hoofery and score big on their novelty impression of the Ink Spots.

After some dancing doubly and singly, plus some talk, Patterson and Jackson toward the end sing 'If I Didn't Care,' hoked up plenty, in a genial impression of the Ink Spots, and top this in a brief dance windup. The Ink Spots portion is enough to put them over in a big way, as occurred here on show reviewed. *Char.*

HATTIE NOEL
Singing, Dancing
4 Mins.
State, N. Y.

Hattie Noel, colored, away up there on the avoirdupois, has played in numerous pictures. She is held down on the engagement here to only one song and a dance bit that could hardly be called dancing, but scored okay when caught.

A genial mammy type, Miss Noel's voice has quite a bit of strength, but the diction is poor. Currently here with the Louis Armstrong band. *Char.*

BOBBY and FOSTER JOHNSON
Dancing
5 Mins.
State, N. Y.

Snappy youthful tap dancing team whose routines run partly along buck lines. Colored lads clicked strongly here when caught, and appear on the way to better things.

Boys open working together, pair off for single dance portions, and finish up doubly. *Char.*

Unit Review

Yours for Fun
(MUSIC BOX, HOLLYWOOD)

Hollywood, Oct. 28.

Jesse H. Martin and Samuel P. Norton production of two-act vaude revue starring Billy House and Eddie Garr; features Lorraine De Wood, Dave and June Hacker, Lester Cole and Debutantes, Grace Costello, Dippy Diers, Frank Scannell, Rose Murphy, Paul Gordon, Bob and Madelyn Bonney, Kelly Flint, Sammy Wolfe, William Ides. Original songs by House, Garr, Henry Murtagh; Production manager, Jerome Frank, Jr.; music director, Franz Steininger; $1.65 top; opened Oct. 28, '43, at Music Box, Hollywood.

Billy House and Eddie Garr having variously been identified with 'Hellzapoppin,' it was only natural that some semblance of that wacky hit should be incorporated into this funfest. After a fashion and in a lukewarm sort of way some of the insanities of the Olsen-Johnson brand are spilled into the aisles, but it's more annoying that amusing.

The first-act curtain at the preem didn't fall until nearly 11 p.m. That gives an idea of how the show ran and ran.

Revue has about everything that has ever worn the label of vaude. Its only salvation, however, is a severe tightening and some fresher material, both blackout and monologistic, for House and Garr. Latter's mimicries are well enough done but everything shouldn't call for an impersonation. His drunk act is still a showstopper and he's a capable comic but no zany can rise above meagre material. House is the same big, fumbling patsy who can waddle along with a gag but when he goes serious everything goes limp. Here again there's a sore need for situations that mesh with his lumbering style. Unless House and Garr are amply taken care of by the writers and their routines given snap and dash there's not a chance in ten for the show to survive its five-week booking. Those who believe the public will buy anything these days, especially if it's comedy, may get their theory rudely jolted by brutal facts.

What makes up the rest of the show is pretty tired stuff, with exception taken for Lorraine De Wood, a curvy looker with a song-selling style. Dave Gordon is still pedaling on his bikes; the Hackers knock each other out; the Dippy Diers are balancers, and there are dancers, harmonica players, tappers, a dog act and youngsters who act like grown-ups.

Show was heralded as 'Tons of Fun' until Harry Rogers as title owner, hove into sight and threatened a suit unless they settled with him for something like $1,000 and 10% of the intake. Producers decided on the present tag, and smartly so, for it's far easier to live up to the title. *Helm.*

Panamanians Deplore Yanks' Leaving; Means $

Panama, Nov. 2.

Nitery operators are yelping loudly since the fall of Italy, which was followed by wholesale departures of American soldiers who have been replaced by Puerto Rican troops. The newcomers, unlike their American comrades in arms, know how to hold on to a buck; so, average bistro tabs have fallen off to the absolute minimum.

Frantic efforts to revive business has seen a wave of 'freak' attractions booked into zone hot spots. Biggest current draw is a girl and a gorilla at the Club Shelter. Trying to cash in on the act's popularity saw other ops dragging in such acts as 'Frankenstein and His Lady' and the 'Hunchback of Notre Dame' with a femme partner. One spot even features a 'Salome' turn, but the gal and gorilla remain tops as a draw.

Mex Niteries on Spot

Mexico City, Oct. 26.

The Mexican government is getting tough on night clubs who disregard liquor laws.

This month, 150 cabarets, saloons and restaurants were closed by the federals for allegedly selling intoxicants without complying with government regulations.

Ruit, of Ambassadors, Killed in Plane Crash

Word has been received in N. Y. of the death of Eugene Ruit, 26, formerly of the Monocled Ambassadors, dance act, in a plane crash at Avon Park, Fla., last week (26). Ruit dived in a training plane of the 61st Army Air Force Training Detachment, a student also being killed at the same time.

Accident took place two days after Ruit's appointment as a flying instructor.

Kettering Joins Frederick

Chicago, Nov. 2.

Tom Kettering, former RKO exploitation man in Buffalo, has joined Frederick Bros. office here in a general capacity. His first assignment will be to assist in the production and management of 'Holiday On Ice,' now in New York rehearsal.

Show, which opens at the Ice House Arena, Toledo, on Nov. 9, will have a company of 60, including line of 16 girls and eight boys and a cast headed by Ariane, European skating champion, and George von Birgelen. Donn Arden is doing the routines.

Rocco Gets Pic Spot

Maurice Rocco, boogie-woogie pianist-singer, current at Zanzibar, N. Y., has been signed by Paramount for a specialty spot in 'Incendiary Blonde.' Film is based on life story of Texas Guinan and will star Betty Hutton.

Rocco reports to the Coast Dec. 10.

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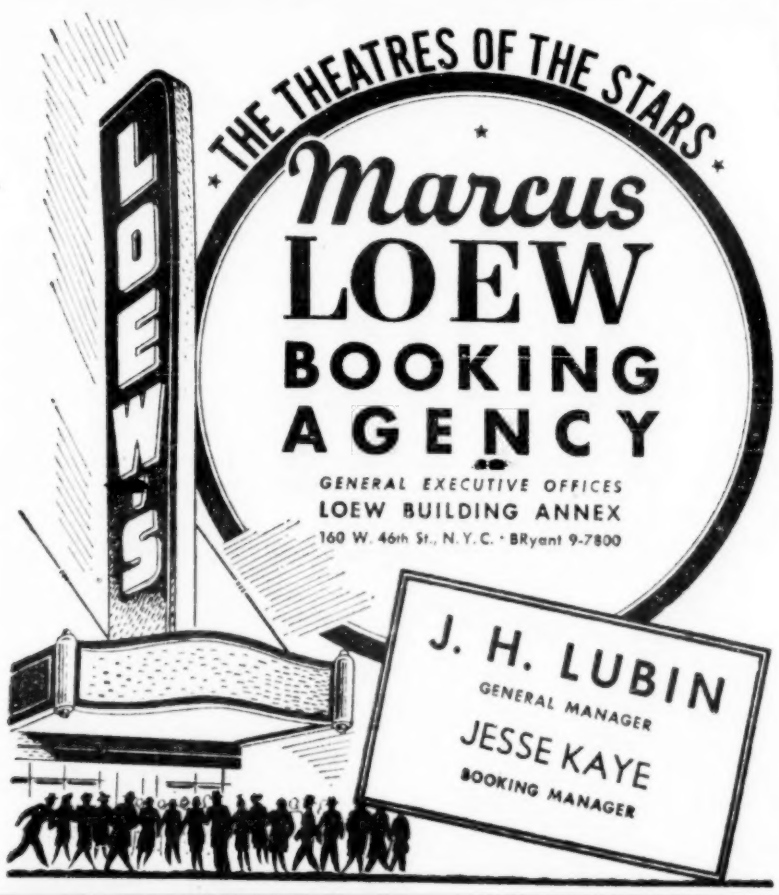

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Rum Rationing Feared in Penna; New Headache for Nitery Ops

Philadelphia, Nov. 2.

Liquor rationing is on the way in Pennsylvania and nitery operators are looking for the worst.

Many of them have been living from hand to mouth as far as their liquor stocks go, hoping that a break in the whiskey drought would come soon. Their hopes were raised last week when Auditor General Clair Ross disclosed that there were 432,000 cases of whiskey, gin, cordials, wines and other spirits in Philly warehouses. But these hopes were dashed with an announcement both by Governor Edward Martin and State Liquor Board Chairman Frederick T. Gelder, that rationing was under 'serious consideration.'

As it is, a nitery operator must take what he can get in the way of liquor, many times being forced to stand on line for hours outside a liquor store. There have been reports that liquor store clerks have been accepting bribes to take care of preferred customers. This practice has been denounced both by the state and the tavernkeepers and nitery operators associations.

Waller's Day of Rest

Hollywood, Nov. 2.

Fats Waller, who goes into the Florentine Gardens on Nov. 8, will do a seven night a week show, even though the Musician's Union sanctions the six-day rule. Waller will play piano and sing six nights.

On the seventh night he sings only.

St. Loo'll Nix 'Thrill' Acts If Recurrence Of Peters Tragedy

St. Louis, Nov. 2.

A warning that more fatalities in 'thrill' acts here will cause a stoppage of such entertainment was issued last week by Coroner James J. Fitzsimmons, who conducted an inquest into the death of Aloys Peters, circus performer, who accidently hanged himself at the opening performance of the rodeo and thrill show sponsored by the St. Louis Firemens' Pension Fund.

In returning a verdict of 'accidental death,' the coroner said that booking agents should be aware of the fact that 'further fatal accidents would arouse a public clamor to end such shows.' Peters died from a broken neck when he attempted a longer than usual leap with the rope around his neck. Several witnesses attributed the accident to a faulty rope that had never been tried before and which failed to extend to its full length.

That Man (You Know) Who's in Trouble Again

Washington, Nov. 2.

Larry Sunbrock's rodeo and thrill show ran into prosperity and trouble at Uline's Arena.

Opening day matinee (24) show was held up for three quarters of an hour until all patrons had reached the boxoffice. Gross of Sunday (24) was $11,200. On the week the attraction grossed better than $25,000. On Wednesday Sunbrock was hauled into court for having his stuntmen use rubber tires on motorcycles, against ODT regulations. Promised to strip the vehicles and run on the rums but when district attorney's office checked, they were still using rubber. Sunbrock was required to post $1,500 for appearance in court next week.

Mike Uline, proprietor of the Arena was ordered to post bond of $500 to show why he should not be held in contempt of court for permitting the show to continue. 'Lone Ranger' radio serial also applied for an injunction against the show, claiming one of the riders was featured as 'Lone Ranger' and used the terms 'Hi Yo Silver' and 'Hi Yo Silver, Away,' without permission. This case will be heard later.

N. Y. Nitery Followup

Joe Fejer, who used to wholesale liquor, is now back violining his appealing gypsy solos in the Penthouse Club, Central Park S. spot (N. Y.) which is aiming for the late trade. Fejer and his string ensemble with their tzigane music are the right thing to draw 'em, alternating with Roberta Welch, who has been around and who chirps her 'Oklahoma' and kindred operetta ballads in fine voice. Fejer, yet showman of the varieties and niteries, has a cymbalon, piano, 'cello and second violin to back him up. He was at the Monte Carlo last season for a spell.

Irwin Corey (New Acts) is the new comedy find at Le Ruban Bleu's show which is skilfully paced by Julius Monk, who alternates at the Steinway with Herman Chittison. Maxine Sullivan, with her boff swing-singology, remains as holdover star. Nadya Norskaya, nee Princess Nadja, burlesque stripper, now metamorphosed into an exotic chanteuse of the pash Russo-French manner, likewise holds over; as do Day, Dawn & Dusk, a zingy colored trio. Latter will travel faster from now on, on the strength of their effective vocal calisthenics which run the gamut from 'In My Arms' and 'Shadrack' to 'Shortnin' Bread' and an old-school caliope-comedy routine. They're a highly effective trio.

Phyllis Stewart (New Acts) has proprietor Barney Josephson, of Cafe Society Downtown, C. S. Uptown and points west rather excited. She is an added starter to a compact little show at the Greenwich Village bistro where Josephson started on the road to the big league with a parade of stars which now includes Lena Horne, Hazel Scott, Golden Gate Quartet, Zero Mostel, Kenneth Spencer, the Kraft Sisters, Jimmy Savo, Mildred Bailey, et al. Rest of the show has Pearl Primus with her bare-tootsied ballet work, backed by a pair of Afro-Cubano drummers; the zingy Eddie Haywood band, with the pianist-maestro a standout, with his 'Beguine,' 'Virginia' and 'Coquette' specialties; Josh White's baritone-guitar work; and boogie woogie pianist Mary Lou Williams, who rates with the best of 'em. *Abel.*

Emceé, Hoofer Nabbed In St. L. on Dope Raps

St. Louis, Nov. 2.

An emcee in a downtown nitery and a former pro hoofer now a soldier stationed at Scott Field, Ill., were held last week by Feds on a narcotic rap.

The first to be jugged is Sidney Gibot, m.c. at the Cocoanut Grove, after cops found marijuana in his possession. A few days later Pvt. Nelson L. Stephens, 26, former nitery hoofer, was discovered with a quantity of the drug in a downtown hotel room he occupied while on leave. At his quarters at Scott Field the Feds also reported recovering a gallon jar of the weed prepared for smoking.

Nelson, training as a machine gunner in a bombing plane, was released by the Army to the Fed agents for prosecution.

Shutter Ga. Nitery For Illegal Sale of Liquor

Atlanta, Nov. 2.

Windsor Castle, nitery located just across De Kalb county line in Gwinnett county, on Thursday (28) was ordered closed by Judge Clifford Pratt, of Gwinnett Superior court.

Raymo in Comeback

Al Raymo, retired vaude and burlesque comic, is dusting off the baggy pants and slouch hat for a vaude comeback. Raymo is teaming with Joe Verdi, formerly of Clark and Verdi, and readying a comedy act in which he will do his former Italian dialect. Joe Sullivan has agented the act for an eight-week tour of New England houses.

Since retirement Raymo has operated his own nitery in Greenwich Village, N. Y., known as Raymo's Venetian Gardens.

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 2.

Betty Hoffman, formerly of 20th-Fox, checked into the Rogers for rest period and checkup.

John (Legit) Eaton cheered plenty by visit from parents last week.

Cliff Farmer and Richard Moore furloughing from long seige of bed routine.

Alora Gooding, Helen Olson and Jerry Derene, who recently underwent operations, up and around again.

Write to those who are ill.

Showdown Due Next Week in N. Y. On Status of New Ice Skaters Guild

Showdown on the status of the newly-organized Professional Ice Skaters Guild of America is due next Wednesday (10) at a formal hearing to be held in New York before Harold Luxemberg, senior examiner of the State Labor Relations Board, to determine whether there's sufficient representation on PISGA to merit recognition as a bargaining agent.

The new guild, organized by a group of chorus boys and girls appearing in 'Stars On Ice,' at the Center, N. Y., claims it has the necessary 50%-chorus membership required for a charter. However, the American Guild of Variety Artists, which refuses to recognize PISGA as a subchartered subsidiary or permit the members to speak for the entire chorus, points to the fact that since AGVA concluded its recent pact with 'Stars,' three-fourths of the chorus has applied to the vaude and nitery union for membership.

Conference may decide that if the majority cast their lot with the vaude and nitery union, PISGA, even if it continues to function, would be without bona fide status as a bargaining agent and merely hold recognition as a social organization.

Behind the new PISGA setup is dissatisfaction by some of the 'Stars' chorus on the terms of the contract recently negotiated by AGVA with Arthur M. Wirtz, who with Sonja Henie is producer of the icer, now in its third year. Those behind PISGA further argue that the problems involving ice show choruses differ from those of other performer members of AGVA and that only satisfactory working conditions can be accomplished through negotiations set up by its own organization.

It's pointed out by AGVA that it has a contract with all the ice shows, including 'Icecapades,' 'Ice Follies of 1944' and the forthcoming Sonja Henie show, and that if PISGA won recognition as a bargaining agent, it would only tend to create confusion and chaos, particularly if 'Stars' performers were to go with any of the other shows. Furthermore, it's emphasized, since Wirtz is sponsoring all AFL union enterprises, AGVA alone, as the senior AFL union for vaude and nitery performers, has the strength to successfully negotiate for better terms and working conditions.

Bill Miller Takes Over Grace Hayes' Coast Spot

Hollywood, Nov. 2.

Grace Hayes Lodge in the valley has been taken over by Bill Miller, agent and operator of Luna Park at Coney Island, and 'Think-a-Drink' Hoffman.

George Grasel disposed of the nitery before his army induction.

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State, N. Y.

Louis Armstrong Orch, Patterson & Jackson, Bobby & Foster Johnson, Hattie Noel, Ann Baker, Jimmy Anderson; Top Man' (U), reviewed in 'Variety' Sept. 15.

All-sepian unit headed by the trumpet-Titan, Louis Armstrong, is one that plays with fine pace and has good balance as well as many diverting qualities. Avoiding going overboard, the unit runs only 51 minutes and thus has fine tightness.

Hot music by the band, with several swell special arrangements, is supplemented by some vocalistics by Armstrong who doesn't sing loud or fancifully but sells himself well nonetheless. A jam session early in the proceedings has Armstrong singing an oldie, while a little farther down some of the boys from the band, including a clarinet quintet, are featured in what Armstrong calls 'Ghost of the Blues.' It's an extremely socko interlude, with the boys on the clarinets standout.

Armstrong's own version of 'Pistol Packin' Mamma' is another vocal from the bandleader, topped by a novelty number. Band had drawn a nice, colorful stage setting and good lighting.

Downfront acts and specialty entertainers, all reviewed separately under New Acts, include the tap team of Bobby and Foster Johnson; Patterson and Jackson, hefty comedy dance team; and Hattie Noel, from pictures, who's on in a brief song and dance bit.

Soloists with the band are Ann Baker, sepian songstress with a lot of personality and a torchy style who sings two numbers on the current engagement, selling both excellently, and Jimmy Anderson, he of the Crosbyesque voice. Anderson is also doing two numbers and while not putting so much action in his merchandising, scores very strongly. *Char.*

Earle, Wash.

Washington, Oct. 29.

Rolly Rolls, Walter Dare Wahl, Eileen Ritter, Betty Jane Smith, Salute to Seabees with Tommy Flanagan, Winfield Crawford, Ensign Hal Sher, Roxyettes, Jo Lombardi's House Band; 'Let's Face It.' (Par).

This is 40 minutes of bangup entertainment, decorated with a patriotic fervor and playing with color and spirit. It's a Salute to the Seabees, with special drops to give it a nautical flavor. Program opens with Tommy Flanagan, Seaman, contributing a harmonica solo, followed by the best voice heard in the Earle this season. Baritone comes from Winfield Crawford, formerly of the Metropolitan Opera, who sings 'People Will Say' with a gusto that had the audience cheering. Ensign Sher then introduces a series of five tableaus with picked men of the Seabees. These show the newest branch of the Navy in construction work, handling transports, blasting their way through jungles, building airfields.

Roxyettes take over and introduce a Stage Door Canteen program. This brings on Walter Dare Wahl and his assistant in navy blue to go through their tangled acrobatic routine. Betty Jane Smith follows in clever tap routines. Rolly Rolls really had them in the palm of his hand. Comedy pianist opens with keyboard nonsense, follows with Gershwin solo on toy concertina, and encores with 'Tea for Two' to show how he can handle the ivories. Called back he lets the Roxyettes blindfold him for 'Old Man River' for plenty of sock melody.

In between the Roxyettes provide two good numbers, closing with the stirring 'Song of the Seabees.' This is one of the best produced shows here, with action every minute, and customers going for it big. *Arke.*

Orpheum, L. A.

Los Angeles, Oct. 27.

Erskine Hawkins Orch (16), featuring Julien Daser, Eddie McConney, Paul Bascombe, Bobby Smith, Wilbur Bascombe, Jimmy Mitchell, Gene Roberts; Hank James, Mabel Scott, 2 Zephyrs; 'The Mantrap' (Rep).

All-Negro show has taken over the Orpheum stage this week and judging by opening matinee is in the groove for patrons of this film-vaude house. Headlining is Erskine Hawkins and his 'Tuxedo Junction' orchestra, a solid group of 16 jiving musicians who can blow it long and loud or soft and sweet.

Show bounces off to auspicious start with 'Kansas,' featuring Julien Daser on the tenor sax, Eddie McConney on drums and Paul Bascombe on alto sax. Change of pace spots 'Bear Mash Blues' in second place, with Bobby Smith on alto and Wilbur Bascombe on trumpet. Leader Hawkins also cuts in with his trumpet to keep the blue notes rolling. Next out is pleasing tooting on 'Don't Get Around Much Anymore.' 'I've Got Rhythm' features boogie woogie 88'ing of Pianist Gene Roberts, a king-sized musician who gets plenty of rhythm out of a Steinway. Sock windup is Hawkins' own 'Tuxedo Junction,' played for full effect in the staging and leaving a housefull of satisfied 'cats.'

Jimmy Mitchell, who doubles on vocals and sax, encored with band's specialty, 'Don't Cry Baby' after opening with 'You'll Never Know.' Individual band members shine on 'Baby' as background for vocals. Second bow was 'Let's Get Lost,' in the Sinatra manner, but was anti-climactic after the boffo 'Baby.'

Mabel Scott, bounce singer, really bounces in the featured spot as added attraction, turning on the personality to sell 'Fraidy Cat,' 'Don't Talk About My Man' and 'Boogie Woogie Bugle Boy.' Sepian singer was plenty appreciated and had house roaring every time she threw in a few jitterbug steps that ended with a bump. Hank James is agile on taps, despite fact he works on crutches with occasional tap from his one good foot. He also whistles 'Moonlight Becomes You' for variety and begged off encores.

Two Zephyrs do next-to-closing and were well received. Boys played house only short time ago but their slow-motion dancing and crap game stood up under re-selling. Clad in outlandishly patterned zoot suits, boys are able clowns with their specialty.

RKO, Boston

Boston, Oct. 29.

Clyde Lucas Orch (12); Lew Hoffman, Low, Hite & Stanley; Merry Macs (4); 'Fallen Sparrow,' (RKO).

Three smart vaude acts plus the Lucas band's pair of warblers are lifting this layout into the okay department this week, the weakest item being the band itself, which is small and a bit out of balance. Purveys good music, however, and takes commensurate kudos.

Starts off with a contemporary version of old-time America Patrol called 'We Must Be Vigilant,' Lew Hoffman following quickly to get under the audiences' skin with his comedy juggling stuff.

Paul Lewis vocals 'All Or Nothing At All' and 'Begin the Beguine' to draw encore 'If You Please.' Patricia Ross follows to do 'Right Kind of Love' and other pops that register nicely.

Low, Hite and Stanley, wow comedy trio here for first time in seasons, wham the spectators with their standard routine to bring layout to a halt. Take plenty encores and have to beg off. Merry Macs gather in the skeins with five sharp vocals of varying style interrupted by simple dance patterns. Clicko.

Lucas m.c.'s show suitably and keeps it rolling nicely. Show's short and to the point, and proves satisfactory to family tastes. Biz not good at opener but tendency to build evident. *Elie.*

National, L'ville

Louisville, Oct. 29.

Milt Britton Orch (14) with Bonnie Baker, Carr Bros., Earle Keller's House Orch (12); 'Revenge of Zombies' (Mono).

When traveler opens on the National stage this week, appearance of Milt Britton's band, and their opening strains of music are not much different from bands which have preceded. But from that point on, any resemblance is purely coincidental. Britton comes down front with a couple six-shooters, bang bangs a couple times, saying he doesn't want any patrons to go to sleep, and the madcap crew goes to work. Stage hands walk across stage carrying boxes, ladders, etc.; musicians nonchalantly stroll in and out, gals wander back and forth, pursued by bandmen who are easily diverted, and the unorthodox bunch of musicians mingle a few bars of music with their comedy antics, without rhyme or reason, but a sure formula for laughs.

Britton makes the introductions with a bored, dead-pan expression, and besides directing the orch works in several of the comedy bits. Lad who gives a comedy version of 'Old Man River' is one of the most active laugh provokers, as is a chap who makes music out of various commonplace props, such as a tire pump, rubber gloves, etc. He tries to go serious for a few moments, while playing the Theremin, an unusual electrical instrument played by motions of the hands, but even this attempt at straight music has its comedy moments.

Britton gives 'em several tunes from a recently completed pic, 'Riding High,' in which the band appeared. All are novelty tunes, and the zany band got plenty of comedy out of them, particularly 'Injun Girl, Hep Hep.' Band portion of the bill closes with all tooters wearing wigs simulating classical composers, Wagner, Sousa, Liszt, etc., and winding up with a jam session which had the boys banging each other on the head, throwing chairs, busting a violin over a musician's noggin, and then pounding out 'Anvil Chorus' on his cranium. Leaves 'em laughing and a solid hit.

Bonnie Baker, petite vocalist with a radio rep, gives out with usual repertoire, 'In My Arms,' 'Lilac Tree,' 'Billy' and the inevitable 'Oh, Johnny.' She pleased 'em plenty.

Carr Brothers, comedy acrobatic team, decked in sailor suits, also sock with this audience. Their straight hand balancing included some stunts that appeared difficult, and the patrons appreciated skill and effort put forth. Their lifts and falls, tangling themselves in all sorts of positions, win them a big hand. *Hold.*

Apollo, N. Y.

Georgie Auld Orch (15) with Ann Sallaway; Clark Bros., John & Eva Kenny, Holmes & Jean, Billy Eckstein, Tim Moore, George Wiltshire, Vivian Harris; 'Unknown Guest' (Mono).

Georgie Auld's white band is breaking up Apollo crowds this week and on the strength of its performance must be rated a highly promising combination, though only six weeks old. Auld, one of the finest tenor sax men available, has collected a bunch of youngsters full of spirit and the will to beat it out and the result is a grouping of three trumpets, three trombones, five sax and three rhythm that moves with an irresistible drive.

One of Auld's faults when caught last was a lack of attention to ballads. This apparently has been corrected to some extent. Here he plays an arrangement of 'Man I Love' behind a new vocalist that's as tasty as anyone could want and does equally well behind Billy Eckstein. On ballads the leader plays soprano sax, providing neat effect, and on jump stuff shifts to tenor and alto. That his own soloing is becoming more commercial since picking up a baton is evident in 'Body and Soul,' which now clings fairly close to the melody. His dark good looks and apparent youth is a big asset.

Ann Sallaway is the outfit's vocalist. Obviously new and nervous, she gave evidence of a voice on 'Jeremiah' and 'Man I Love,' but low mike power and too-loud accompaniment smothered her.

Show with Auld is okay though overboard on dancing. Begun by the Clark Brothers, a clever tap team which clicks neatly with unison and challenge routines, are followed by a turn inserted just before this show. They're John and Eva Kenny, comedy-acro team that offers some unusually good tricks balanced by ordinary ones. Male half's gag of losing his hat and trying to recover it goes over well here.

Holmes and Jean brings up the former single 'Rubberneck' Holmes and a gal partner. Act consists entirely of his efforts, the girl's dancing being little more than a stage wait. Holmes has abandoned his spine-twisting routine that brought him the 'Rubberneck' tag and has substituted legit leg work and a legerdemain routine that earns him a solid hand.

Billy Eckstein, balladist formerly with Earl Hines and now a single, went over big with this audience. Unwisely seeking a rep as the Negro Frank Sinatra he opens with 'Sunday, Monday,' follows with 'Close to You' to fair returns, then rings the bell with a blues, 'Hello Baby.' In this spot he should do tunes he's known for and should junk the Sinatra standards. *Wood.*

St. Charles, N. O.

New Orleans, Oct. 29.

Ina Ray Hutton Orch, Kim Loo Sisters (3), Al & Margie Calvin, Stuart Foster; 'The McGuerins from Brooklyn' (UA).

Crack show all the way and with plenty of b.o. socko. Blonde Ina Ray Hutton's crew drew packed houses on opening day (Friday) and indications are that top business will prevail during this engagement. Gal, with nifty chassis and gown that reveals plenty, does a bangup job as m.c. Her orch has plenty on the ball but would be better with the brass subdued a bit.

Stopping the show when caught were the Kim Loo Sisters, who got plenty of palmwhacking for their warbling and terping, especially for their rendition of 'Pistol Packin Mama.' The trio almost tore the house down with the tune.

Al and Margie Calvin, deadpan comics, click heavily with their own version of an Apache dance and some tapping which includes a lot of rear kicking and clowning which the mob seemed to enjoy.

Stuart Foster has nice pipes and wins big hand with several pops. *Linz.*

Capitol, Wash.

Washington, Oct. 29.

Woody Herman Orch with Chubby Jackson, Marion Daniels, Frances Wayne, Paul Winchell, Art Brown; 'Dr. Gillespie's Criminal Case' (M-G).

Damp skies couldn't stop the solid senders who were out in force to greet Woody Herman's band this week. Art Brown puts the audience in a receptive mood with a comedy organalogue, then introduces the band. Sam Jack Kaufman's melody makers are on vacation this week.

Maestro Herman opens with numbers which his band has popularized including 'Frenesi,' 'Blues in the Night,' 'Amen' and 'Blues on Parade' with the stick waver doing the soloing. Then a session with Chubby Jackson rolling out 'Murder on a G. String,' followed by some hot stuff with the drum and percussions which had the hepcats hooraying. Frances Wayne, deep throated singer and new with the band gave out in 'People Will Say' 'Sunny Side of the Street' and 'Stormy Weather.'

Band had fine specialties to back up musical numbers. Marion Daniels is the most agile and limber dancer seen here in some time. Sold with excerpt showmanship Miss Daniels was a solid clicker first show, could have remained longer. Paul Winchell with his dummy, Jerry Mahoney, has a clever routine. He doesn't try to imitate Edgar Bergen, has a refreshing line of patter in which his imitations of Charles Boyer and Lionel Barrymore are logically introduced. For an encore a double talk song, skilfully done.

Band closes with 'Woodchoppers Ball.' A lively routine and right down the groove for the hipswingers. *Arke.*

Adams, Newark

Newark, Oct. 30.

Johnny Long Orch (14) featuring Patti Dugan and Gene Williams, Ladd Lyon, The Imaginators (3); 'Petticoat Larceny' (RKO).

Johnny Long gets the nod on this layout, band, per usual, being the mainstay with two additional acts tossed in as fillers. Supporting fare is on the novelty side and cuts the orch neatly, setup running more than 60 minutes and keeping the lammisters in clover throughout.

Long fronts a hep outfit and parlays four saxes, seven brass and three rhythm to a smartly coalescent crew with ante bellum overtones. Band packs plenty of drive without resorting to bludgeoning and handles the sweet stuff with a minimum of stickiness. Southpaw maestro turns in his usual mellow fiddle stint and gives the unit a decided lift via his ingratiating personality and boyish, clean cut appearance.

Band gets under way with Long's standard theme, 'Blue Skies,' and then modulates to opening bars of 'Sunday, Monday or Always,' fading to the background for leader's string workout on 'My Buddy.' Long also gets in a pitch on 'Mighty Lak' a Rose,' both solos rating a good hand.

Patti Dugan fills in for the femme vocals and delivers with 'In My Arms,' 'Stormy Weather,' and 'Either Too Young or Too Old.' She's a cute trick with nice mike mannerisms and a good pair of pipes.

Gene Williams, who handles the ballads, had the femmes all a-twitter with his carbon phrasing of Frank Sinatra and had to dally through five numbers before the pantywaists would let him off. Guy not only sticks to Sinatra standards ('Where or When,' 'Paper Doll,' 'All or Nothing at All,' etc.) but reflects his stance and mike personality with sedulous attention. To the moppets who frequent this house it's a matter of a road company 'Sinatra' being better than none at all.

Williams also ties in with the band's mixed quartet for its lone number, 'Funiculi, Funicula.' It's a warmed-over dish that isn't particularly impressive.

Ladd Lyon whips up a balancing act with four bottles, a table, a chair and a stooge, plant being such a slick job that there's no hint of a giveaway until Lyon himself calls the turn near the close of the act. Balance stuff isn't new, but novelty aspect of act wins a nice hand.

The Imaginators clown through their synchronized pantomine of the Andrews Sisters, the Merry Macs, et al. Appropriate sound is furnished by out of sight records, a fact that isn't announced. As a result, most of the house was kidded into believing that the boys were also giving out with the music. The illusion, at any rate, is slick enough. Trio worked three numbers for a good reception. *Jona.*

Orpheum, Omaha

Omaha, Nov. 2.

Cy Landry, Beth Dodge, Caprino Sisters, The Novellos, Jeanette & Richards, Dorothy Byton Girls (10); Dr. Gillespie's Criminal Case' (M-G).

After many months of straight band shows the Orpheum went to its old policy of straight vaude and pictures for this week with amazing b.o. results. Show works with orch in the pit, opens with only an m.c. introduction and rolls through on a rising tide of interest and appreciation on the part of the audience.

Cy Landry's dancing, singing and eccentricities goals the customers and brought in flocks of kids after word got around. The Novellos, who work with walking ladder, trapeze and an educated ladder-climbing dog, have the same effect on the juves. Adults like the act, too.

Jeanette and Richards score with dance routines, especially the strip-tease burlesque and the Mexican clap-clap number. Act is dressy and makes an incongruous effect with contrasting stumbling semi-acrobatic stunts.

Caprino Sisters, close harmonists with trained voices, do okay with 'Ciribiribin' done in spirited fashion. One of the girls carries off individual honors at the piano with a sock arrangement of the army air crops song. Go over big.

Beth Dodge sang the '1875' song lauding the bonds that cost that much, topping with whistling rendition of the 'Indian Love Call' from 'Rose Marie' that brings merited applause.

Dorothy Byton Girls, decorative and agile, work in and out of the show. Their principal number is 'In Tahiti,' a fullstage effect with phosphorescent illuminations and working up to some lively modern tap and ballet arrangements.

Oriental, Chi

Chicago, Oct. 29.

Al Dexter & Texas Troopers (6), Hi, Lo, Jack & the Dame, Harry Savoy with Helene Hogan, Jane Slate, Carlton Emmy Madwags; 'Sherlock Holmes Faces Death' (U).

Vaudeville isn't dead, it's simply hiding from Al Dexter and his Texas Troopers, who, without a doubt, are the male counterparts of the now departed Cherry Sisters. Not in a long time has an act so devoid of talent held the boards of this theatre. Even the easily pleased regular patrons went out mumbling to themselves and the consensus of opinion was that 'Pistol Packin' Mama' has been shooting the wrong way. However, the appearance of four good acts make the bill worth while.

Curtains open on the house orchestra, directed by Ray Lange, attired in western blouses in an Indian setting. Jane Slate proves an attractive item in opening slot with a neat line of tap patterns that hit the fancy of the customers. Her closing routine, done to a group of service songs, sent her off to well-earned applause.

Carlton Emmy and his Madwags has 'em laughing a plenty. Emmy puts his canines through a great routine of tricks such as rolling and jumping with comedy effect to good results. A hit.

Al Dexter and his Texas Troopers bog down the bill in the next spot. By no stretch of the imagination can this act be called entertainment. All the group possesses is an abundance of nerve. Laboriously went through four numbers including 'Rosalita,' a banjo number; 'Wine, Women and Song' and the act's only bid to fame, a nasal rendition of 'Pistol Packin' Mamma' by Al Dexter that brought them the best hand of their several futile minutes on the stage.

Harry Savoy, who has been master of ceremonies up to now, is one of the brightest spots on the bill with smart material, delivered as only a veteran vaudevillian can and his clever buffonery, unfinished sentences and gags had them literally rolling in the aisles. He is ably assisted by Helene Hogan, tall blonde, in a couple of bits and for a solid hit.

Hi, Lo, Jack and the Dame close with workmanlike harmonizations of 'Cecelia,' 'In My Arms,' 'What Do You Do In the Infantry' and 'White Christmas' to heavy applause.

Stage show is preceded by a community sing to organ accompaniment of Preston Sellers. *Marg.*

Hipp, Balto

Baltimore, Oct. 30.

Buster West and Lucille Page, Artie Dann, Lloyd & Willis, Paul Sydell and Spotty, Hylton Sisters (3) Felice Iula and House Orch (12); 'A Lady Takes a Chance' (RKO) (2nd wk.).

New layout booked in to round out h.o. of film, is standard vaude which plays briefly and well enough. It's paced by Artie Dann, hardworking emcee from the niteries who handles himself all right and gets results.

Nice opening by Lloyd and Willis, mixed dancing duo who do modern ballet and rhythm tap set okay mood for rest of bill. Hylton Sisters follow with good vocal arrangements of some original material and bang out a pleasing session. Do 'In My Arms,' 'The Oomph Girls,' 'I'd Rather Be a Private' and 'Seventeen and Old Maids,' all in a nice groove and well received when caught.

Paul Sydell and his balancing pooch supply considerable appeal and a solid spot which holds well with Dann's extended contribution next. Taking apart a song medley is old stuff but he gets the most out of it and his closing bit about hands is on the beam and good for a series of bends. Lad is pressing a bit too hard and should ease up for better results.

Buster West and Lucille Page close and it's the same routine as caught here before, but potent enough to give a strong finish to the show. West gets laughs with his clowning and tricky hoofery and Lucille Page contributes two socko acro routines which highlight the act.

Biz okay. *Burm.*

Keith's, Indpls.

Indianapolis, Oct. 30.

Chester Fredericks & Kay Wilson, Sid Blake, Joe & Joey Mack, Faust's Puppets, 3 Tones, Ole Olegario, Ed Crime' (Rep).

Keith's pieced together a varied show of standard vaude for the Hallowe'en trade. While it made no effort beyond the name, 'Hallowe'en Gambols,' to tie in with the carnival spirit, weekend merrymakers found it to their liking. Comedy and novelty acts dominate the bill.

Sid Blake gets the biggest reception in his dual role as top comedian and emcee, serving ably in both capacities. Blake has a particularly smart number in which he requires the aid of four gents from the audience to help him in an imitation of Amos and Andy characters. He lines them up in trick hats, then stands behind them, doing his vocal imitations while they make the lip

(Continued on page 41)

Variety Bills

WEEK OF NOVEMBER 5

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (4)
Duke Ellington
Lena Horne
Deep River Boys
Peg Leg Bates
State (4)
Gayner & Ross
Sharkey
Ruth & B Ambrose
Shaw & Lee
Jean Parker
Benny Fields
WASHINGTON
Capitol (4)
3 Winter Sis
Hector & Pals
Pickens & Simmons
Tommy Riggs
Richard Adair

Paramount

NEW YORK CITY
Paramount (3)
The Ink Spots
Tony Pastor Bd
Toy & Wing
Pat Henning
CHICAGO
Regal (3)
Carter & Moreland
Jay McShann Bd
Gadys Palmer
Chuck & Marion
MIAMI
Olympia (3)
Victoria Tr
Chester Fredericks
Emile Boreo
Lischeron & Adams
OMAHA
Orpheum (3)
Hobby Lobby
TOLEDO
Paramount (3)
Glenn Miller Singers
Gracie Barrie Bd
Lowe, Hite & Stanly

RKO

BOSTON
RKO (4)
Mal Hallett Orc
Ann Corio
Frances Wills
Charles Stewart
Ella Mae Morse
B Williams & Dust
(28)
Clyde Lucas Orc
The Merry Macs
Low, Hite & Stanly
Lew Hoffman
CLEVELAND
Palace (4)
Jimmie Lunceford O
Miller Bros & Lois
Tina Dixon
Radcliffe & Jenkins
Dusty Fletcher
(28)
Bob Allen Orc
Alan Carney
Marion Hutton
Maysy & Brach
COLUMBUS
Palace (9-11)
Russ Morgan Orc
(2-4)
Cab Calloway Orc
ROCHESTER
Temple (5-7)
Lawrence Welk Or
McCord & Lin
Tommy Tucker Orc
Beatrice Kay
Academy (1-3)
Phil Brito
Molly Picon
Jackie Greene
Three Samuels
Jim Wong Tr
Crotona (2-3)
Ted Leary
The Karolis
Lois Lee
Ted & Art Miller
Al & Connie Fanton
LONG ISLAND
Jamaica (4-7)
Peter De Rose
J. Fred Coots
Henry Hillman
Handman & Lavere
Ted & Art Miller
Marjorie Olman
(1-3)
WJZ Victory Tr
Lynbrook (6)
Marilyn Gustin
Bob Flynn
Helen Evans
(2 to fill)
AKRON
Palace (5-8)
Charlie Barnet Orc
Ladd Lyon
Pretenders
Gloria Franklin
ATLANTIC CITY
Steel Pier (7 only)
Royce & LePort
Duke Art, Jr Co
The Briants
Ross & LaPierre
3 Edwards Bros
BALTIMORE
Hippodrome (4)
3 Faludys
Reynolds & White
Pat & Sylvia
Cy Reeves
Allen & Kent
State (4-6)
Al Libby & Betty
Lois Lee
Rex & Betty Powers
Dick Mann
FALL RIVER
Empire (2-4)
Rubinoff
Fielder & Harriet
Billy Rayes
Galli Sis
Duke Art & Jr
HARRISBURG
State (8-10)
Cab Calloway Orc
HARTFORD
State (5-7)
Sammy Kaye Orc
Imaginators
Sunny Rice
HOLYOKE
Holyoke (5-7)
Harris Berger
Gangler's Circus
Smith & Hart
NEWARK
Adams (4)
Hal McIntyre Orc
Minevitch Rascals
Gray Family
Jackie Green
PATERSON
Majestic (4-7)
Sally Joy & Mascot
3 Cabin Kids
Al Ferguson
Ray & Harrison
Jim Wong Tr
(8-10)
Al Libby & Betty
Grace Johnston
Eddie Hanley
Young & Kaye
The Martingales
PHILADELPHIA
Carman (4)
Royce & LePort
Duke Art, Jr Co
Ross & LaPierre
3 Edwards Bros
Fay's (4)
Buddy Johnson Orc
The Briants
Holmes & Jean
SPRINGFIELD
Court Sq (4-6)
Rubinoff
The Kemmys
Val Irving
Young & Kaye
Kuuipo Sis
(7-10)
Bob Cooffey
Wally Rand
Caits Br & Marylyn
BOSTON
Bradford Hotel (4)
Arnaut Bros
Eleanor Teeman
Bernard Dancers
Marianne
BRIDGEPORT
Lyric (5-7)
Gay Nineties Rev
Collins & Peterson
CAMDEN
Towers (5-7)
T Trout & Mickey
George Rochea
Nestor & Rollins
Eddie Hanley Co
6 Debutones
ELIZABETH
Liberty (4-7)
Ted Leary
Carl Mollison
3 Claire Sis
Josie Thorpe
Fred Roner
A B Marcus Rev
WASHINGTON
Howard (4)
Eddie Durham Bd
Ella Fitzgerald
Clark Bros
Kay & Karol
Louis McBride
WATERBURY
Poli's (3-4)
Gay Nineties Rev
Collins & Peterson
WOONSOCKET
New Park (5-7)
Gay Nineties Rev
WOOSTER
Plymouth (1-3)
Hal McIntyre Bd
Harmonica Rascals
Catherine Harris
YOUNGSTOWN
Palace (9-11)
Charlie Barnet Orc
Ladd Lyon
Pretenders
Gloria Franklin

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Southern

ALABAMA
BIRMINGHAM
Pantage (12-13)
Everybody Swing
GADSDEN
Gadsden (11)
Everybody Swing
MOBILE
Lyric (11-14)
Follies Americana
FLORIDA
JACKSONVILLE
Temple (10)
Dan Fitch Rev
GEORGIA
AUGUSTA
Modjeska (11-13)
Hit Parade of 1943
SAVANNAH
Bijou (10-13)
Gags & Gals
NORTH CAROLINA
ASHEVILLE
Plaza (7)
Ada Leonard Orc
CHARLOTTE
Broadway (12-13)
Show Time Rev
CONCORD
Paramount (8)
Everybody Swing
GREENSBORO
National (10)
Ada Leonard Orc
SALISBURY
State (9)
Everybody Swing
WILMINGTON
Carolina (12-14)
Naughty But Nice
SOUTH CAROLINA
ANDERSON
Criterion (10)
Hit Parade of 1943
CHARLESTON
Victory (8-9)
Naughty But Nice
COLUMBIA
Carolina (10)
Everybody Swing
GREENVILLE
Center (9)
Ada Leonard Orc
SPARTANBURG
State (8)
Ada Leonard Orc
TENNESSEE
CHATTANOOGA
Bijou (9)
Follies Americana
KNOXVILLE
Bijou (8)
Follies Americana
VIRGINIA
DANVILLE
Rialto (11)
Show Time Rev
ROANOKE
Roanoke (10)
Show Time Rev

Warner

NEW YORK CITY
Strand (5)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
(29)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
PASSAIC
Central (5)
Clyde Lucas Orc
Cliff Edwards
Berry Bros
Masters & Rollins
PHILADELPHIA
Allegheny (4-6)
3 Samuels
The LaMarrs
Lew Hoffman
Patsy Brewster
Sinclair & LeRoy
Van Alexander
(28-30)
Sharkey
Margie Smith
Jerry Lewis
Wally Ward
Allen Kent
Earle (5)
Jan Garber Orc
Guy Kibbee
West & Page
Dupree & Charlo
(29)
Glen Gray Orc
Rufe Davis
Ruthie Barnes
R Miller & Arline
PITTSBURGH
Stanley (5)
Glen Gray Orc
Rufe Davis
Ruthie Barnes
R Miller & Arline
UTICA
Stanley (2-4)
Jan Garber Orc
Church & Hale
Henny Youngman
WASHINGTON
Earle (5)
Roxyettes
Eileen Ritter
Rolly Rolls
Walter Dare Wahl
Betty Jane Smith
(29)
Roxyettes
Eileen Ritter
Rolly Rolls
Walter Dare Wahl
Betty Jane Smith

Independent

NEW YORK CITY
Music Hall (4)
Dancing Pellerers
Ken Davidson
John Scott
Maig Williamson
Ed Chas Stoffe
Roxy (3)
Danny Kaye
Olsen & Shirley

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Estelle & Orc
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Roy Douglas
Olga Suraez
S Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Roseff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Olga Coelho
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Odette Athos
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Talley
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marjorie Hall
Sandra Shaw
Peggy O'Neill
Marie McCall
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Barry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Cog Rouge
Elaine Garrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Dorothy Dean
Evelyn Brock
Julia Gerity
Singing Waiters
El Chico
Sinda Iberia
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
Juan Jose Saro
The Cuarteto Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Barry Wood
Floria Vestoff
Guill-Guill
Sammy Mars
Mildred Ray Gls
Ned Haroley Orc
El Rhumboleros
Havana-Madrid
America Crespo
Los Ojedas
Maclovia Ruiz
Ramon Padillo
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor (Astor Roof) (Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Carey Twins
Ginya Lynn
Gayle Robbins
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Vaughn Monroe Orc
Maurice & Maryea
Senor Wences
Ray Arnett
Murphy Sis
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ryan-Barron Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Monikai
Hotel Lincoln (Blue Room)
Georgie Auld Orch
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
B Goodman Orch
Mary Lou Howard
Gene Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Centre (Cocoanut Grove)
Bobby Sherwood Or
Gwen Davis
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
T Dorsey Orch
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Margaret Scott
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Ber-mar
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Milada
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Lenny Kent
Don Arres
Charros Gil Trio
Poll Mar Gls
Buddy Mack
Machito Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
A. Robins
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberta & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Mervin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Marga
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrette Ponselle
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irina Jurist
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Dcrs
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Or
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schoth Orc
Ruban Bleu
Maxine Sullivan
Nadya Norskaya
Irwin Corey
Day, Dawn & Dusk
Herman Chittison
Julius Monk
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miguel
Harry Le Roy
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socasses Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Criss Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Dorothy Bird
Al Robinson
Carolyn Knight
Cyrel Rodney
Gerri Gale
Eddie Ashman Orc
Village Vanguard
Eleanor Begley
R Dyer-Bennett
Gwen Tynes
Don Frye
Ray Parker 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jackson
Tons & Wilde
Don Redman Orc
Canay's Bd

FLORETTA and BOYETTE
TOURING WITH
"HOBBY LOBBY" SHOW
Available in the Spring
Direction of: EDDIE SMITH
Paramount Building, New York

Swank Mob Turns Out For Romains' Mex Show

Mexico City, Oct. 26.

Petit Theatre Francais de Mexico opened before a white-tie crowd of 500 persons, who paid 50 pesos ($10.50 U. S.) to see local talent do some sketches by Jules Romains. All profits went to the Committee for the Resistance of France.

Besides Romains, the patronage list contained the name of artist Diego Rivera. Publicity committee contained the name of Magda Lupescu, red-haired consort of ex-king Carol of Rumania. Latter attended the first night performance with Lupescu. Additional performances by Theatre Francais given at popular prices.

B'way Bright

Continued from page 5

the dimout, people were inclined to get off the dark street.

A few places canvassed produced the following: Hurricane Restaurant had a good Monday, better than average, but the Turf eatery, with its front door at Broadway street level, complained that it had the worst Monday biz in months; Havana Madrid, Latin nitery, had about 50 people more, but La Conga had its usual Monday crowds, as did the Ubangi, and Latin Quarter, all along Broadway. Legit theatres did plenty of biz, but it can't be said definitely that it was due to the lighted marquees, although the Alvin, off Broadway on 52nd street, housing Mike Todd's 'Something for the Boys,' registered $400 more than the prior Monday (25).

Most places noted that it was too early to determine the exact effect upon biz, but all believed that in the long run the effect was surely to be beneficial. About the only place along the stem that seemed singularly unaffected by it all, lights, elections, crowds, etc., was Lindy's.

Place is closed on Monday.

L.A. Lights Up Brightly

Los Angeles, Nov. 2.

Lights went on again in the business area last night (1) for the first time since rigid dimout restrictions were imposed. Theatres, niteries and shops bloomed into almost pre-Pearl Harbor brilliance with the population taking the cue to enter into the spirit of the night.

Theatres, for the most part, pulled on all the switches, and only few adhered to the reduced lighting standard. Business in amusement spots was reported slightly above previous Monday night figures and theatre ops predicted 'brownout' regulations would mean increased biz, if such a thing is possible.

Foreign Danger

Continued from page 3

where installed, it is pointed out by N. Y. picture officials.

Already the old self-sufficiency angle of the American film business is being trotted out in different foreign nations as an excuse to sock U. S. distributors. This is the old argument, which has been employed repeatedly in the past, that U. S. picture companies are able to break even on product in the domestic market; hence anything that is obtained in the foreign field is actual velvet. It all continues to be an excuse to install high import duties, quotas, etc., whereby U. S. distributors are heavily penalized for doing business in the foreign country involved.

Because of these storm clouds in the foreign field, despite glowing promises of 100% cooperation, U. S. picture companies are striving for full and outspoken representation at post-war parleys when the question of tariffs and restrictions are aired. While admittedly preferring an unrestricted world market, few American film officials are optimistic enough to envision such.

House Reviews

Continued from page 40

Keith's, Indpls.

movements. Both the customers and the volunteers get a bang out of it.

Chester Fredericks, a hoofer with a sense of humor, gets plenty of laughs with his comedy ideas, in which he is ably assisted by Kaye Wilson. Their tap routines are slick. Johnny Faust also registers well with his marionettes. He has some clever dolls and pulls strings skillfully. His 'cast' includes a clown, a Chinese dancer, 'Elsie, the Cow' and a concert pianist, which makes a hit with apt mimicry of a temperamental longhair.

The Three Tones, vocal trio, deserves the nice hand it gets for neat harmonizing on 'Put Your Arms Around Me, Honey,' 'Out of My Dreams' and a service medley. Joe and Joey Mack keep 'em amused with their comedy acrobatics. Ole Olegario, a Filipino, does tricks with a yo-yo and harmonica. Biz was oke when caught. *Corb.*

Tower, K. C.

Kansas City, Oct. 29.

Jack Farrell, Fay's Boxing Cats, Jay Arnold, The Sherwoods (3), Barbara Gordon, Tower Orch (9) with Jack Parks & Marilyn Ballinger; 'Sherlock Holmes Faces Death' (U) and 'Revenge of the Zombies' (Mono).

Tower Orch steps out this week to open the show with a medley of hits from 'Show Boat,' teeing off a 40-minute presentation which includes four acts and 'Discovery Night' winner. The featured warbler with the band, Marilyn Ballinger, takes the vocal on 'Bill,' and wins solid palm-whacking after two choruses.

Jay Arnold, on later in his own singing act, takes over as m.c. Introduces the Sherwoods, two blondes and a man, who swing out with fast tapping and exhibition hoofing. Eddie Fay follows with his two boxing cats. The felines work in a miniature ring, with Fay acting as second. Blow-by-blow account of the scrap is heard over the house p.a. system from backstage. The juves ate it up!

'Discovery Night' winner is a pretty brunette, Barbara Gordon, who does a fast toe-tap specialty. On next is Jay Arnold, who opens his vocal turn with 'Begin the Beguine.' He follows with 'Sweet Mystery of Life,' 'A Pretty Girl Is Like a Melody,' 'Always,' 'When Irish Eyes Are Smiling' and Yankee Doodle Dandy.' Encore is 'Perfidia.' Off after two bows.

In closing spot, Jack Farrell and partner dish out a long line of gags. Farrell has plenty of zip, but he is sadly in need of better material. For a finish he taps out a bit of boogie, carrying own accomp on the piano.

Good house at show caught. *Earl.*

Embassy, N. Y.

(NEWSREELS)

War news, as usual, dominates new layout here. Nothing particularly socko, yet several clips that arrest and hold interest. Primarily additional shots of the Italian invasion and Italian populace reaction to the entry of the Allies. Townsfolk are shown in long lines, ready to volunteer as laborers, working under the Allies in rehabilitating bombed areas. This Fox clip should settle for all times any questions as to the Italian populace feeling toward the invaders.

Allied assault on Wake Island (Pathe) is also plenty actionful, with the Yanks turning tables on the Japs, routing them and consequently fulfilling the declaration of General MacArthur, when forced to capitulate to the yellow-bellies, 'We will be back.'

On the documentary side is 'Arctic Passage,' latest short of RKO's 'This Is America' series. It's the saga of the Alaska Highway construction and holds interest throughout. Graphically depicts hazards and hardships which Army engineer corps encountered in completing this Alcan project. Shows how all concerned pitched in with full steam ahead and literally accomplished a miracle in completing job in six months that had been figured to require two years.

Par clip shows Yank and Chinese troops readying for a forthcoming Burma asault on the Japs, while Fox picturizes Yank assault on the German industrial center of Schweinfurt. Another by Par shows what youngsters of Russia are contributing toward rebuilding of strafed city of Stalingrad.

WACs at pistol practice (Par), gridiron combats of previous week (Fox, U), Lew Lehr comic briefie (Movietone) and Navy Day parade in N. Y. (Pathe) are among other interesting and timely clips.

Paul Schubert handles the News Forum again and does a bangup job on theorizing Allies possible all-out via the Balkans. He cites that with troops now in Italy this would be a pushover.

Plays Out of Town

A Connecticut Yankee

Philadelphia, Oct. 28.

Richard Rodgers production of musical adaptation of Mark Twain's story in two acts (7 scenes). Features Vivienne Segal and Dick Foran. Book by Herbert Fields; music, Richard Rodgers; lyrics, Lorenz Hart; directed by John C. Wilson; settings, costumes and lighting, Nat Karson; dances, William Holbrooke and Al White, Jr.; orchestra under direction of George Hirst; orchestration, Don Walker. Opened at Forrest theatre, Philadelphia, Oct. 28, '43; $3.43 top.

Sir Kay	Harold Douglas
Martin	Dick Foran
Sandy	Julie Warren
Arthur	Robert Chisholm
Sir Tristan	Robert Warren
Merlin	John Cherry
Guinevere	Kathryn Anderson
Launcelot	Stuart Casey
Galahad	Chester Stratton
Angela	Mimi Bari
Queen	Vivienne Segal
Gawain	Jere McMahon
Evelyn	Vera-Ellen

Dancing Girls: Dorothy Blute, Carole Burke, Eleanor Eberle, Bea Farnum, Virginia Gorski, Janet Joy, Rose Marie Magrill, Frances Martone, Mary McDonnell, Beth Nichols, Miriam Pins, Dorothy Poplar, Joyce Rie, Rosemary Sankey, Helen Vent, Viola Weems, Doris York.

Dancing Boys: Ted Bruce, Buster Burnell, Frank De Winters, Bob Gari, William Hunter, Hal Lomax, William Lundy, Jack Lyons.

Singing Girls: Marjorie Cowen, Toni Hart, Linda Mason, Martha Watson.

Singing Boys: Lester Freedman, Vincent Henry, Wayne McIntyre, Robert Warren.

Sixteen years ago, to the month, the late Lew Fields opened his musical production of Mark Twain's famous but controversial fantasy, 'A Connecticut Yankee,' at the local Walnut Street theatre. Concocted by Herbert Fields (son), the librettist; Richard Rodgers, composer, and Lorenz Hart, lyricist, it marked the fourth collaboration of the three young men and was the high-spot of their careers.

Show was a wallop here from the word 'go' and was predicted for a Broadway sensation which came to pass. After another show or two, triumvirate broke, but Rodgers-Hart duo stayed together until a season or two ago. This new version of the 'Yankee' marks not only their reunion, but also that with Herb Fields. Different setup, however, now finds Rodgers, in dual role of composer *and* producer, latter following his big click with 'Oklahoma.'

Book has been altered some, but general outline of Twain's story and original libretto have been kept, with action now during present war, hero a naval lieutenant, and two femme leads, a WAVE and a WAC. Rodgers has supplied several new numbers and introduced considerable incidental music and ensembles. The show's four big original song hits, 'My Heart Stood Still,' 'Thou Swell,' 'On a Desert Island' and 'I Feel at Home With You,' have all been retained.

General impression opening night was favorable, with consensus of opinion being that 'Yankee' will again click on Broadway. But comparisons with original production weren't favorable to this version which, perhaps because it's more elaborate and pretentious, seemed to drag and tended to become cumbersome and labored. First three-quarters of an hour, in particular, seemed to move leadenly, all the more surprising since this part included rendition of 'Heart Stood Still' and 'Thou Swell.' 'Yankee' needs plenty of doctoring on its book and pacing.

It was midway in Act I, following the disappointing prolog, when pace began to quicken and real zest and verve to appear. Singing of 'On a Desert Island,' by juvenile Chester Stratton and ingenue Vera-Ellen, really got the audience cheered up, and a few minutes later, featured player Vivienne Segal, playing the wicked, luscious queen, Morgan Le Fay, stopped the show cold with her rendition of 'To Keep My Love Alive,' a new number and one representing Larry Hart at his very best (as well as most original and audacious) in lyric writing. The tune is neat, too, and the number promises to be another 'Jenny,' the Gertrude Lawrence number from 'Lady in the Dark.'

After that, the action continues at a swifter pace and numbers click with greater regularity. Stratton and Vera-Ellen score strongly again with 'I Feel at Home With You,' former does a corking takeoff on Sinatra and there are two new Rodgers tunes with certain possibilities, 'Can't You Do a Friend a Favor' and 'You Always Love the Same Girl.' A couple of fast chorus dance routines help, too. Here's a Rodgers-Hart show, by the way, with nary a ballet.

Miss Segal is outstanding as Morgan Le Fay, proving herself again a crackerjack comedienne as well as vocalist. Role has been built up since original, when Nana Bryant played it. Dick Foran, as the Yankee, was very ill-at-ease at the start and failed to register as he should have. Later, however, he seemed easier and his infectious personality clicked. He played the role nowhere near as brashly as did Billy Gaxton in the original, and, on the whole, not as effectively. This, incidentally, is his Broadway stage debut. Julie Warren, as Sandy (originally Constance Carpenter, English adaptation, who caused a difference of critical opinion), is attractive and tries hard, but not notable vocally. Tipoff is that she and Foran fail to wham in 'Swell' and 'Heart' as they should.

Vera-Ellen is a lively, attractive and good-dancing ingenue who's really a standout. Robert Chisholm (as King Arthur), John Cherry (as Merlin), Stuart Casey (as Launcelot), and Kathryn Anderson as Queen Guinevere, are okay if not dominant.

Show has been gorgeously staged, with color blending of costumes a highlight. However, John C. Wilson's direction of the book seems a little halting and gives some of the juxtapositions of modern gags and ideas, as contrasted with King Arthur's English Court in 543 A.D., a flavor of undergraduate comedy rather than that of smart sophistication which pervaded the original.

Show ran much too long (curtain 11:30) and almost a half-hour was cut as well as other changes made and a general tightening and quickening effected since the opening.

Waters.

I'll Take the High Road

Baltimore, Oct. 31.

Clifford Hayman and Milton Berle production of comedy in three acts by Lucille S. Prumbs. Directed by Sanford Meisner; setting, Paul Morrison. Opened at Maryland theatre, Baltimore, Oct. 31, 1943; $2.22 top.

Ma Budd	Wanda Lyon
Sam Budd	Len Doyle
Pa Budd	John McGovern
Floyd Budd	Allan Rich
Teresa Packett	Ethel Remey
Judy Budd	Jeanne Cagney
Mrs. Hale	Marjorie Dalton
Beaver	John Bradley
Cissy	Mona Graham
Kewpie	Billy Sands
United Parcel	Lester Lonergan
MacNaughton	Betty Kelley
Western Union	James Elliott
Rafferty	Leslie MacLeod
Keenan	Ben Laughlin
Joe Kindle	Larry Hugo
Ed	Gordon Hammill
Corp. Stuart Charters	Michael Strong
V. Potniakoff	Leo Chalzel
Manager	C. Swayne Gordon

Producing combination of Clifford Hayman and Milton Berle has selected as its first try a play about the fascists in our midst. It's pretty muddled theatre.

It tells about the benevolent industrialist who is really a rat at heart, willing to sell out his country at the drop of a swastika or an extra dividend. How the tycoon is unmasked by an unsuspecting femme employee, who represents her home town as 'Miss Average Girl,' makes for the conflict. Thrown into contact for publicity purposes with a youthful screen star who opens his simple heart to the wholesome belle, she spills the real truth about her boss at a great big shindig in his honor and scores another victory for the forces of doing-good and democracy.

General pacing seems to be one of the most glaring shortcomings. First act gets away on an almost farcical gait and, on the strength of some snappy dialog and characterizations, indicates some promise. Sudden switch to problem drama in the second act bogs down and several lengthy stretches of preachment bring about a letdown. From then on it's hit-and-miss. Curious introduction of a very brief anti-climactic scene at the close of the second act leaves everything hanging in mid-air without much chance of rescue after that.

Jeanne Cagney is the heroine and she turns in a workmanlike job. A few striking moments are supplied by Leo Chalzel as a Russian film director and Allan Rich and Mona Graham as adolescents. Direction by Sanford Meisner is befuddled. Playwright Lucille Prumbs has a deft hand with dialog and ought to be hitting paydirt before long. But this isn't the one.

Burm.

Save Me a Sailor

Los Angeles, Oct. 26.

Farce in three acts by Benet Costa, presented by Henry Sterling. Staged by George Sherwood. Opened at the Mayan theatre, Los Angeles, Oct. 26, '43; $1.65 top.

Cast: Gerald A. Pierce, Hugh Prosser, Sidney Melton, Edward Hyans 2d, Russell Anderson, Teri Toy Steven Clarke, Norma Vance, Alice Talton, Barbara Pepper, Jeanne Buttner, Marian Douglas, Eleanor Counts, Paul Kruger, J. Alex Havier, Charles L. King, Tom Herbert, Leslie Clifton.

Thin, talky, relying on the ancient legend that sailors ashore have only one project constantly in mind, and skirting as close to the line of vulgarity as the relaxed public permission will permit, 'Save Me a Sailor' is due to fade quickly atfer its opening sprint at the Mayan here.

The Navy, it is understood, did a cleansing job on the script before it got the go-ahead blinker, but even so the piece by Benet Costa, presented by Henry Sterling, has a strong smell of bilge in the lines and constant innuendo between the dozen men o' warsmen who surge into a San Pedro waterfront nitery expecting a reception from the gals they used to play around with, but who have now emphatically changed.

Substance of the play is a tug-of-war between a woman who believes the morale of the Navy and the nation would be better if all sailors were married, and a cynical chief petty officer who holds out for the unrestricted freedoms of seamen during shore leave. More or less subscribing to the new prospect of things as their femme champion has outlined, and resisting the importunities of the lads of the sea as best they may, are a former stripper, a hula dancer, an Eurasian nitery waitress and a young novice entertainer. Boys are finally persuaded that marriage may be best and do everything they can to provide the wedding rings for the gals, but are frustrated through two and one-half acts by the unregenerate C.P.O. When he agrees to wed the woman who had the big idea of establishing matrimonial bureaus for the sailors all along the Coast, and a Navy chaplain does a wholesale splicing job, the play's over.

Two grind dances with bumps are spotted as competition against the nearest burley strip houses, and the comedy is aimed almost wholly at the lower levels of laughter. Cast is mostly catch-as-catch-can, but there are several performances which may be rated as good, particularly the animated playing of Eleanor Counts as the proselytizing femme; Hugh Prosser, the petty officer; Edward Hyans 2d, one of the plaintive sailors; J. Alex Havier, born in the Philippines and a promising comedian; Barbara Pepper, the hula dancer, and, for slinky appeal, Alice Talton, the stripeuse.

Navy officers characterization in face of circumstances, especially the role of the chaplain, were not calculated to set too well in these 100% days, even in the liberal tolerance of farce.

Jung.

Plays Abroad

Something in the Air

London, Sept. 24.

Tom Arnold and Lee Ephraim present musical comedy by Arthur Macrae, Archie Menzies, Jack Hulbert; music, Manning Sherwin; lyrics, Harold Purcell, Max Kester. Presented at Palace, London, Sept. 23, '43.

Terry Potter	Cicely Courtneidge
Jack Pendleton	Jack Hulbert
Roberta Chase	Jean Gillie
Mandy Shaw	Gabrielle Brune
Sergeant Austin	Ronald Shiner
Freddie	Geoffrey Wardwell
Masters	Henry Thompson
Sybil	Collette Harrison
Hector Critchley	John Turnbull
Commander Todd	Neville Towne
German Pilot	John Nicolson

Assessing the commercial value of this show, it's an unqualified success. Assessing its value from the standpoint of entertainment, it's more than three-quarters excellent. Three hours of a musical with most of it well worth while promises amusement of a high order when the n.s.h. stuff is deleted.

The book and lyrics have plenty of ideas. There is topical, farcical treatment of a spy plot, with the music by Manning Sherwin and lyrics by Harold Purcell and Max Kester, although tuneful, providing little of importance, with the possible exception of a number called 'Home Is the Place Where Your Heart Is.' Cicely Courtneidge gets over the latter with the aid of a strong descriptive monolog. The other tunes help the show along nicely and provide the pegs for Jack Hulbert and a hand-picked chorus to dance.

There is smart direction, a lavishly mounted production, with two stellar comics and enough 'feeders' to keep things almost constantly on the go. The basic idea is the situation where the home of a wealthy man is commandeered and he's compelled to act as servant to his own butler.

Hulbert is his usual extravagantly comic terpsichorean personality, and Miss Courtneidge, who has a flair for travesty English dowagers, adds to her familiar and acceptable bag of tricks with her rendering of the aforementioned 'Home' song.

The show had been touring for several weeks, and the result was a competent West End premiere.

Jo'o.

Landslide

London, Oct. 6.

Play in three acts by Dorothy Albertyn and David Peel from the French play, 'Altitude 3200,' by Julien Luchaire. Presented by H. M. Tennend, Ltd., directed by John Gelgud. At Westminster theatre, London, Oct. 5, 1943.

Victor	Anthony Dawson
Dickie	Peter Hammond
Brian	John Byron
David	David Peel
Peter	Keith Campbell
Marian	Olga Edwardes
Vivien	Dulcie Gray
Sheila	Pearl Evans
Judy	Sheila Sim

Doubtful if this play, adapted from the French, will pass beyond its retreat in Westminster to more populous regions nearer Piccadilly Circus. It is just a simple story of a bunch of students, two parties of opposing sexes, who meet in a deserted Alpine hotel and, through a landslide, are marooned for three months.

Young as they are, it is obvious from the rise of the curtain that propinquity and boredom will throw them into artificial and precocious emotional entanglements—especially as there is every prospect they may be cut off from the outside world for seven months. Drama is created through a sincere attachment forming between an embryo priest, fearful of love interfering with his celi-

(Continued on page 44)

Plays on Broadway

Manhattan Nocturne

Walter Drey and George W. Brandt production of melodrama in three acts by Roy Walling. Stars Eddie Dowling; directed by Stella Adler; settings, Perry Watkins; opened at Forrest theatre, N. Y., Oct. 26, '43; $3.30 top ($4.40 opening night).

Eddie Talmo	Dehl Berti
Peter Wade	Eddie Dowling
Ann Stevens	Terry Holmes
Grace Wade	Lorraine MacMartin
Monroe Lessing	Donald Keyes
Gimbel	Tom McElhany
Helen	Julann Caffrey
Dolan	Wendell Corey
Mahoney	John Farrell
Judge Petrie	Howard Smith
Carew	Robert Toms

Another in the growing list of feeble Broadway legit entrants bowed into the Forrest last week. This time it's something called 'Manhattan Nocturne,' a melodrama by Roy Walling starring Eddie Dowling and presented under the aegis of Walter Drey and George W. Brandt. It'll probably be remembered, however, as the play which marked the Broadway stage debut of Terry Holmes. Miss Holmes gives every indication of going places.

'Nocturne' turns out to be one of those soul-saving, regeneration tales involving a prostie's conversion by a guy who, tossed aside by his wife, is ready to throw in the towel when she comes into his life as the paid gal to produce divorce evidence. In effect, it's a Salvation Army poster come to life—and it's seldom more exciting. As Broadway fare its chances appear slim.

Chief fault lies in Walling's script. The confused issues, arising from the rather maudlin plot, are left dangling in midair. For the most part it conveys the impression of a startled adolescent pop-eyed at discovering what lurks around the corner. But it's the sort of naivete that has none of the freshness attributed to that quality; only the dullness and boredom that stems from a lack of knowledge and understanding. Had Walling developed the social aspects that he propounds in his third act, he might have turned out a live drama. At the most he's only succeeded in recording a case study for psychiatric annals.

Dowling in his unemotional, restrained manner tries to make the character of the Soul Saver believable, but unfortunately the role as evolved by Walling, with its uninspired dialog, is seemingly beyond the help of any actor.

It's Miss Holmes, however, who gives the surprise performance of the evening as the young call girl who's had her emotional stability knocked from under her. It's another of Walling's unbelievable characters and, at best, a thankless role that requires the actress to span the gamut of emotions and make a quick transition from a hardboiled prostie to a sweet kid, but she manages to lend it conviction and sincerity.

Howard Smith turns in a creditable job as a judge who emerges as the only clearly developed character.

Stella Adler, who directed, did as much as she could, considering the material at hand, while Perry Watkins' two sets are appropriately tawdry.

Rose.

Victory Belles

Henry Adrian production of farce in three acts, by Alice Gerstenberg; features Mabel Taliaferro, Barbara Bennett, Marie Gale; staged by Henry Adrian; setting by Edward de Forrest; at Mansfield theatre, N. Y., Oct. 26, '43; $3.50 top ($4.40 opening).

Ann Stewart	Ellen Merrill
Kathlene Stirling	Sally Gracie
Mary Breton	Marie Gale
Mrs. Grace Stewart	Mabel Taliaferro
Geejan	Addison Randall
Mrs. Mildred Stirling	Jessie Miller
Flo Hilliard	Barbara Bennett
Lt. James Richardson	Ralph Clanton
Pvt. Eric Stanley	Stanley Phillips
Sgt. Joe Collier	Walter Appler
Col. Edward Horton	Raymond Van Sickle
Donald Bacchus	Philip Denman
Thomas Richardson	Robert Ober
June Winkle	Margaret Eckman
Mr. Popa	Burton Mallory
Policemen	William Paul, Oscar Miller

Even in a season remarkable for its preponderance of claptrap, 'Victory Belles' reaches a new extreme of vacuity. Not in years, it seems, has Broadway been exposed to an attempt so inane. Under the circumstances, the kindest thing to be hoped is that the venture does a quick, relatively painless fold.

According to the management's announcement, 'Victory Belles' is supposed to be a farce about the husband shortage, but there's little in the fatuous dialog or actionless plot to explain that, or whatever else the author may actually have had in mind. The incredible script, awkward staging, inept performances and even the pathetically unsuitable setting are all either ludicrous or merely soporific, depending on the mood of the individual spectator.

The single notable thing about the show is that Barbara Bennett, of the Richard, Constance and Joan Bennett clan, is implicated. Probably she shouldn't be blamed too much for becoming involved in such a minor disturbance. Maybe she and the other accessories to the misdemeanor should just plead guilty and throw themselves on the mercy of the court. As for those playgoers unfortunate to be subjected to 'Victory Belles,' they've been punished enough.

Hobe.

The Petrified Forest

(STOCK)

Mary Elizabeth Sherwood stock revival of drama in two acts by Robert E. Sherwood, staged by David Alexander, setting by Cracraft. Opened at New Amsterdam Roof, N. Y., Nov. 1, '43; $2.20 top.

Gramp Maple	E. G. Marshall
Boze Hertzingler	William Forester
Telegraph Lineman	William Marceau
Another Lineman	Frederic Cornell
Jason Maple	Grover Burgess
Gabby Maple	Barbara Joyce
Paula	Charlotte Rogers
Alan Squire	Wendell K. Phillips
Herb	Clark Poth
Mr. Chisholm	Robert J. Lance
Mrs. Chisholm	Natalie Benisch
Joseph	H. Randolph Nash
Jackie	Jack Bittner
Duke Mantee	John McQuade
Ruby	William Toubin
Pyles	Slim Thompson
Legion Commander	George Spelvin
Another Legionnaire	Fred Spelvin

For the second time in a few months, Broadway has a stock company venture. Previous one was attempted last summer at the 48th Street theatre (then called the Windsor) and folded after several lean weeks. The newest try is that by Mary Elizabeth Sherwood and is located at the New Amsterdam roof, which was used by station WOR, New York, for a time as a radio theatre, but has otherwise been dark for years. A twist to the present arrangement is that Miss Sherwood is giving each production a week's break-in at the Chapel theatre, Great Neck, N. Y.

Despite the recurrent talk about the desirability of a stock company in New York, there appears little actual need for such an undertaking. In its heydey, stock thrived primarily in smaller communities, where touring companies or other theatrical fare was unavailable. But it never amounted to anything in New York, where the theatre always offered a profusion of attractions. Finally, films and radio killed it even in the sticks, except for the relatively recent emergence of strawhats.

For her opening bill, Miss Sherwood has presented Robert E. Sherwood's (no relation) 'The Petrified Forest,' in which Leslie Howard, Peggy Conklin and Humphrey Bogart clicked in the spring of 1935. Although the play's study of decadence and frustration are anachronistic now, it remains an engrossing, mettlesome drama. However, this revival is so badly played that some of the sense and most of the impact are lost. Possibly due to the house's bad acoustics, the opening night performance was barely audible and the playing lacked projection or clarity even visually. Only E. G. Marshall, as Gramps, and John McQuade, as gangster Duke Mantee, register with clarity and conviction. David Alexander's staging and the physical production are acceptable by stock standards.

Hobe.

Career

Modern Play Productions, Inc., production of play (with incidental music) in three acts (seven scenes), by Nan Kirby. Staged by John F. Grahame; settings by Sally Nusbaum. At Provincetown theatre, N. Y., Oct. 28, 1943; $1.65 top.

Edith Fray	Melanie Hilden
Maestro Tramavista	John Francis
Anthony Malcolm	Robert Feytl
Pietro	Joseph DiStefano
Muriel Compton	Genie Conrad
Edgar Knoll	Peter Zube
Balentine Herman	Maurice Vankin
Mme. de Savognia	Anne King
Rosa Carnella	Josephine Lombardo
Miss Timms	Mary Kliman
Martha	Lucille Grayson
Alice	Adeline Bitters
Ethel Terriss	Onda de Munoz
Harry Jones	Louis Carmole
Miss Carr	Mabel Nash

Although 'Career' is no worse than numerous other theatrical blunders committed at the Provincetown in recent seasons, it is frankly terrible. A would-be expose of the operatic racket, it includes passably sung selections from 'Aida,' 'Traviata' and 'Cavalleria Rusticana,' but the net effect is painful.

Of the cast, Robert Feyti, Josephine Lombardo and John Francis are relatively acceptable. Generally, however, 'Career' offers little for Broadway, either as a possible show or in talent prospects.

Hobe.

Chas. Leonard Readies 2 Plays on the Coast

Los Angeles, Nov. 2.

Two legit plays are being lined up for production on the Coast by Charles Leonard, former New York producers and now on leave of absence as press representative for Andrew Stone Productions.

Frederick Jackson authored both pieces, 'Heads or Tails,' slated for opening in San Diego, and 'Love and Learn,' scheduled for San Francisco. Jackson will direct both plays, with Broadway as their objective.

'**The Survivor,**' play by Madeline Davidson, based on a novel by Dennis Parry, is currently making the rounds of Broadway offices.

Dream Street Beat

(Broadway Legit Lowdown)

44th.—Every season a popular alibi appears and in a flash becomes the catchword of the shoestringers. Last year it was 'can't get the name actors I want.' This season it's 'can't get any theatres.'... A third show has joined the ranks of 'weekends sold out till next year.' They are now 'Oklahoma,' 'Venus,' 'Othello'...Renee Carroll, hatcheck queen, was offered another part, turned it down, but is being coaxed...Maurice Schwartz has sent postcards to Spanish-speaking actors to report this wk. in ref. to casting a Spanish play he produced successfully in Buenos Aires ...Nita de Soto plays the lead...Arthur Klein says Lew Brown has sprung a new musical idea & they will produce it together. Brown's last idea was 'Yokel Boy'...The boys around the Sardi lampost report nothing important will happen till 'Carmen Jones' & 'Connecticut Yankee' arrive to set the town on its ear...

They were taking names at the New Opera Co. for speaking parts in 'La Belle Helene' last week. Despite the critics, Modern Play Productions insists its Provincetown experimental productions marches on...Though 'Jackpot' is in rehearsal, more auditions for the chorus have been scheduled...Wm. Hodge's redhead fille, Martha, has had 'Penelope' cast for 5 wks., with the actors champing at the velvet hand within the iron glove ...Fresh in from Hollywood, King Fisher has brightened the Shurr ofc. with two items: (a) Dream Street's horsiest overcoat. (b) 'You Get It In The End,' which he plans to land into the New Year lap...Elsa Maxwell, who believes the theatre is dead, defunct & moribund,' confided she will correct this with Orson Welles in their new repertory theatre next year. First show to be Shaw's 'Caesar and Cleopatra'; then a series of Restoration comedies. Different play every night and nothing 'arty-arty'...The Theatre Guild confides it has been egging Eddie Cantor into playing 'Jacobowsky and The Colonel'...The number of young men who don't want to play male understudy in Geo. Abbott's Chi 'Kiss and Tell' is rising rapidly...The USO is officially notifying some actors it's first legit camp show will be 'The First Year,' due the first of the year. Hugh Rennie, director...'Male Animal' will go out again, too...Alfonse & Gaston Dept.: Dan Blank has bowed his director, Roy Hargrave, into Vinton Freedley's 'Jackpot,' meanwhile suspending 'A Question of Time'...

45th. *After a coke & a smoke, the tyros emerge from the Astor drugstore & divide the following: Blackfriars can't go into rehearsal with 'Career Angel' because they lack two elderly non-equity actors of 50 & 60. Zemach, European director, having polished the anteroom seats of most B'way w.k. producers, suddenly began casting his own production, 'A Servant of Two Masters,' by Goldini. Non-Equity unless the New School invites him in...Practically a new cast greets Albert Barto each night, when his United Talent group meets to wrestle with its current play. They rehearse vigorously, depart, and next morning, walkon parts, movie extra work, etc., have siphoned them off, and their buddies greet Barto later that night. A harassed call for understudies emanates from 219 W. 58...In a week Jimmy Russo, stg. mgr. of 'I'll Take The High Road,' will be at the Ritz stagedoor signing on walkons...*

46th.—For seven years puppeteer Frank Paris has been busy fashioning intricate 2-foot creatures; preening them for the day of their debut. This season will see der tag. He will present 145 of his children in a musical comedy, 'Nutcracker Jive.'

Posts $20,000 Rental For 'Belles' Despite Crix Pans, Bad Biz

Henry Adrian has $20,000 worth of courage in the conviction that his 'Victory Belles,' which he produced last week at the Mansfield, New York, would click despite the panning it received from the Gotham critics. Adrian has posted that amount to insure the rental.

Show grossed about $2,500 for the week. This represents an operating loss of about $6,000 per week. By putting up the money with Michael Meyerberg, lessee of the house, Adrian guarantees the show's continuance until Nov. 20.

Adrian's guarantee blocked the S. Hurok office from moving its Katherine Dunham revue there from the Martin Beck, which it must vacate by Nov. 13. The Dunham dancers will consequently go on tour due to the house shortage.

Current London Shows

London, Nov. 2.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Dark River,' Whitehall.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Landslide,' Westminster.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

Shows in Rehearsal

'Jackpot'—Vinton Freedley.
'Pillar to Post'—Brock Pemberton.
'Ramshackle Inn'—Robert Reud.
'The World's Full of Girls'—Jed Harris.
'Get Away, Old Man'—George Abbott.
'The Innocent Voyage' — Theatre Guild.
'Marching With Johnny'—CIO.

Follies Bergere, Mex, Shuttered By Solons For Political Satires

Mexico City, Nov. 2.

Follies Bergere, leading revue house here, has been shuttered by Governmental officials for going overboard on its political satires. The theatre was ordered closed after the authorities took particular umbrage over two acts roasting Government officials.

Shutdown came as a big loss in view of the public overflowing of crowds into the theatre sector yesterday (1) and today (Tuesday), national holidays. House will not be permitted to reopen until it yanks the acts held objectionable and pledges caution on future comedy.

NERVO, KNOX GOING INTO LONDON XMAS PANTO

London, Oct. 8

London Coliseum shows, 'It's Foolish, But It's Fun' closes Dec. 11. Nervo and Knox, who head the cast, quit show Nov. 20 to taxe short vacation, with Max and Sid Harrison replacing them.

Boys return in time to start rehearsals for Prince Littler's pantomime, 'Humpty Dumpty,' in which they are supported by Naughton and Gold, and Pat Kirkwood as principal girl. Ganjou Brothers and Juanita, Americans, are also one of the featured acts in the cast.

Littler has already booked the boys for revue which follows the pantomime, in which they will again be supported by DeHaven and Page.

BURR OPTIONS FICTIONER

Courtney Burr has taken an option on the stage rights to 'My Wife, My Wife,' a Satevepost story by Virginia Faulkner.

He will have it dramatized.

Miss Perry Ill; 'Pillar' Production Delayed

Antoinette Perry was confined to her home last week with a severe bronchial condition and 'Pillar to Post,' which she is to stage for Brock Pemberton, delayed until this week.

Miss Perry went to Chicago recently for the opening of the 'Janie' road company and sat up all night in a day coach with half a dozen players. Sleeping accommodations for all the cast could not be obtained and because of that she refused to accept a berth. It's understood, however, the indisposition developed on the return trip.

Backer Dispute On 'Nocturne'

New managers and their backers became jammed up at the weekend over 'Manhattan Nocturne,' one of last week's Broadway openings, at the Forrest. Drama was produced by Walter Drey and George W. Brandt, latter having J. J. Leventhal as a partner so far as 'Nocturne' is concerned. Whether Leventhal invested money in the production isn't clear, but he guaranteed salaries with Equity.

Brandt declared himself out on 'Nocturne,' which stars Eddie Dowling. It drew a mixed press, with three favorable notices, but at least one backer demanded to know what became of his investment. That individual is Harry Schumer, theatrical truckman, said to have put in $5,000. An argument started just after the show opened Tuesday (26), when it was discovered that Brandt and Leventhal ordered the ads out of Wednesday's papers. Their explanation was that as reviews of the show would appear that day, there was no need to spend money in advertising.

Drey, who's an author's agent in association with his wife, Edith Gordon, remains in the managerial berth. Jules Ziegler of the Shurr agency is a new investor, intention being to continue the play, as indicated by extra-space copy in Monday's (1) papers. Leventhal, who has operated rotary stock and road revivals successfully for years, is in on one winner, 'Two Mrs. Carrolls' (Booth).

Connors, Herndon Forego 20% Each on Pic Rights To 'Husband' in Revival Deal

'Unexpected Husband' has been selected for revival and is due to follow 'Maid in the Ozarks' into the Great Northern, Chicago. Deal was made in New York by Jules Pfeiffer, who operates the theatre, and Harry Minturn will be in charge of producing.

'Husband' was produced originally by Richard Herndon at the 48th Street, N. Y., in June, 1931, comedy playing into the fall to modest grosses but evidently to some profit. At the time 'Husband' was produced the Dramatists Guild rules provided for a 50-50 split on picture rights. Barry Connors, who wrote the play, has agreed to forego 20% of his share of such possible coin, Herndon letting go of a similar share, so that if films buys the rights, Pfeiffer, the new manager, will get 40%, which conforms to the present 60-40 split. Fact that the rights had not been disposed of was discovered by Pfeiffer, one of the reasons he decided on reviving the play.

'LOVE RACKET' CLICKS IN LONDON PREMIERE

London, Nov. 2.

The West End has another hit on its hands. It's 'The Love Racket,' a well-produced, wisecracking musical which bowed in at the Victoria Palace on Oct. 26. First nighters and critics gave it an enthusiastic reception and it looks headed for a long run.

Less favorably received was the revival of J. M. Barrie's 'The Admirable Crichton,' which opened at His Majesty's on Oct. 28. It's outmoded, with the tempo more farcical than subtle satire.

'Dark River,' which opened Oct. 19 at the Whitehall, is one of those plotless dramas that occasionally work their way into West End houses with little excuse.

It looks impossible for b.o.

Highly Touted Plays Have Penchant For Coast Clicks, Broadway Skids

Almost seasonally, highly touted plays from the Coast have been rushed to Broadway and have invariably flopped fast, latest casualty being 'Slightly Married,' which stopped at the Cort, N. Y., Saturday (30), having played one week. Under the title of 'Mother's Day' the farce drew substantial grosses for a new play in San Francisco, so the 10 or more backers decided to rush the 'find' east with visions of cleaning up. It was socked by the critics and after the first night little coin came into the boxoffice.

However, early this week efforts were made to raise fresh money, with the Hollywood contingent among the backers expressing no desire to come through. Show cost $13,000 in all but guarantee coin for salaries and house guarantee involved another $10,000. Show's backers: Sam Bischoff, Burt Kelly, John Stahl, Hal Wallis, Mike Levee, Al Rogell, Ted Lewis, Dave Epstein, Edmund Lowe and Melville Burke. Latter staged the show and presented it in New York, but on the Coast Bischoff was the billed producer. Burke endeavored to refinance 'Married' and early this week there was a chance the show would relight. Previously the cast had agreed to a salary cut.

Last season, 'Cry Havoc' was claimed to be a sensation in Hollywood and a fast deal was made that brought it east. The all-woman cast drama lasted a week and a half at the Morosco, also with a changed title, 'Proof Thro' the Night.' Later it was toured under the original title but very little profit was gleaned, if any.

Season of 1940-41 saw two quick flops from the Coast, first being 'Quiet, Please,' into which Jesse Lasky sunk $60,000, the play lasting two weeks at the Guild theatre. F. Hugh Herbert collaborated in writing 'Please' but he landed in the money with 'Kiss and Tell,' current hit at the Biltmore, which has three road companies. The other flopperoo which immediately followed into the Guild was 'Every Man for Himself,' which brought Lee Tracy back to Broadway but that attraction was yanked after three performances. At that time there were also four Hollywood comedies and all failed.

Meyer Davis Eyeing More Investments

Being in on two current successes, 'The Merry Widow,' Majestic, N. Y., and 'Tomorrow the World,' Barrymore, Meyer Davis is backing two more shows being readied and is pondering investing in a couple of others. Former bandsman's new interests are 'Penelope,' which Martha Hodge is readying in association with Myron McCormack, and 'Wall Flower,' which will bring Sam Grisman back into the managerial field.

Latter drama is by Reginald Denham, who is to stage, while Davis will be active in a supervisory capacity, especially on the business end. Davis will have an interest in 'The Great Waltz' if Max Gordon sends it on tour again and may also buy in on 'Suds in Your Eyes,' which Kay Brown and Jack Del Bondio propose producing.

Only bad guess this season by Davis was the revival of 'Run Little Chillun,' in which he was the principal backer.

Frank McCoy Ordered To Pay $2,000 to Cast On 'Take It' Arbitration

Frank McCoy, who revived 'You Can't Take It With You' in Detroit last summer and then sent the show to Chicago, ostensibly operated the show as stock but it's been contended he violated stock conditions. The violation contention was upheld by arbitration last week. Equity was the complainant.

Manager was ordered to pay the differential in salaries to the company, headed by Fred Stone, total due being around $2,000 covering six weeks. Extra coin to the cast involved four differences between stock requirements and those for regulation production. The minimum pay is higher for production, a ninth performance calling for one-eighth more salary; rehearsal pay is higher and the manager must pay for women's clothes. Latter item, however, was slight.

McCoy was active in stock during the summer, rotating between several city stands but there has been no question raised in connection with his other shows. He also revived 'Abie's Irish Rose' on the road by arrangement with Anne Nichols, and there are now two such companies in the middlewest, both being highly prosperous.

Amsterdam Roof, N.Y., To Also Spot New Plays

Mary Elizabeth Sherwood, newcomer to show business who opened stock on the New Amsterdam Roof, N. Y., Monday (1) with 'The Petrified Forest,' will go through her plan to use the spot for plays by new authors. Announced that 'Crosstown Bus' will be presented there Nov. 16. Play will be first shown at the Chapel theatre, Great Neck, L. I., as are stock showings prior to the Roof date.

'Bus' was written by Ned Armstrong and Orrie Lashin, former being press agent for Miss Sherwood.

Plenty Pitt Repeats

Pittsburgh, Nov. 2.

Looks as if Nixon theatre, local legit house, will have to depend chiefly on return engagements to see it through until first of year. Although booked solidly through December, so far only three of the coming attractions are new ones, town having seen all the others before.

Parade of returns started recently with 'Blossom Time' and is presently continuing with 'Life With Father,' back for third time. Three first-timers then follow, 'Uncle Harry,' Nov. 1, 'Doughgirls' and 'Sons O' Fun,' for fortnight. After that comes 'Blithe Spirit,' which was here two seasons ago but with the road cast headed by Dennis King and Annabella; 'Student Prince,' Dec. 6, for 'steenth time and 'Tobacco Road,' ditto.

No complaints with season here so far. Nixon has Lady had 11 weeks and will be up to at least 21 before the end of December.

Rose Juggles Tryout Bookings for 'Carmen' To Await N. Y. Opening

Billy Rose is still in the position of having produced a hit in 'Carmen Jones,' with no theatre to berth it on Broadway. He may lay off the all-colored musical until a sizable house becomes available. 'Carmen' is remaining a third week in Philadelphia (Erlanger), date being extended there to avoid bucking 'Winged Victory' in Boston this week.

'Carmen' will go to the Boston Opera House next week, date there being sliced to two weeks because of the Philly extension. Early this week Rose offered to buy out Fortune Gallo's two-week booking contract, which calls for the San Carlo Opera company going into the Boston O. H. after 'Carmen.' If that deal is made the Rose show would play the Hub for a month, by which time a Broadway spot may be available; otherwise there is a possibility of 'Carmen' going back to Philly.

Among the N. Y. theatres mentioned as possibly housing 'Carmen' is the onetime Jolson, a 1,900-seater on Seventh avenue off 59th street. In recent seasons it's been used for Yiddish shows, Italian opera and films. It was estimated that $35,000 would be required to renovate the spot, Rose being willing, but the owners said he'd have to buy the property if he wanted it that much.

Black and White Cast For Muse's 'Chains'

Los Angeles, Nov. 2.

Mixed cast of white and Negro players is being lined up by Clarence Muse for a stage play, 'Out of These Chains,' to be produced in Los Angeles.

Drama was written by Vincent Burns, author of 'I Am a Fugitive From a Chain Gang.' Muse produces and directs.

Literati

Henry McLemore's Spot

Whether Henry McLemore, now a private in the Army at the Infantry Replacement Training Center, Camp Wheeler, Ga., will be allowed to continue to write his daily syndicated column is occupying War Dept. public relations brasshats at the moment, with a good chance that he's going to have to write a goodbye-for-the-duration piece.

Army regulations frown on anyone conducting his former biz from which he extracts a regular stipend, although McLemore's COs seemed to think the idea was all right for the infantry, which normally gets very little credit in the headlines for the work it does.

Henry started in the Army at Camp Blanding, Fla., before moving to Macon, Ga. He will bow out, in all likelihood, with some mention that he's going to be too busy learning not to look a rifle in the muzzle when loaded and why.

Gypola's Sacrifice

New York.

Editor, 'Variety':

After reading the reviews I was faced with either getting out of town until it all blows over or grinning and bearing it. I'm better in the latter department, so I am officially warming up the new house with a glugg and Smorgasbord party. (Sounds like a vaudeville team—but if it were it would be working in the No. 2 spot).

If you hear a loud thud it's my typewriter. For the sake of the legitimate theatre I just tossed it out the window.

Gypsy Rose Lee.

Weidman Fractures an Arm

Jerome Weidman is sidelined at the OWI technical centre, Huntington, L. I., where the writer has been an instructor, with his right arm fractured in two places. Medicos figure he will be in cast for the next three months.

The injury has left Weidman more or less isolated from friends in the outside world, since he is unable to swing a pen, pound a typewriter or uncover any facilities for dictating letters unless he bribes somebody else's steno.

Louis Sobol's Book

Louis Sobol's series of home-town letters in his N. Y. Journal-American syndicate column is being collected for book publication via Random House.

Anthology will be captioned 'Sometimes I'm Happy.'

'Variety' Lesson In English

The editorial staff for the United States Armed Forces Institute will adapt a 'Variety' story, 'Niagara's Dare Devils,' which appeared Oct. 21, 1942, and was authored by William F. McDermott, for inclusion in the third of a series of books on English grammar and composition. The institute, a branch of the American Council on Education, distributes its publications to the men and women of the armed services under an agreement with the War Department.

'Niagara' is being adapted for a volume now in preparation on sentence structure and diction. Macmillan will publish.

Fortune On (In) Books

Mags are discovering that book publishing has become a big biz. Tide did a piece on the subject not long ago, Printer's Ink did one a few weeks ago, and now it's official with a dissertation in the current Fortune. Has to be big money in it for Fortune to bother.

Fortune's piece is entitled 'The Boom in Books,' and relates how and why Americans are buying books in record numbers. How and why are synonymous—publishers have gone beyond the bookstores to place their tomes in almost every kind of retail outlet—from drugstores to hardware and clothing stores and gasoline stations.

Book club promotion and cheap reprints have helped make Americans big book-buyers for first time. Only hindrance to boom is paper curtailment.

Philly Record's Two Libel Suits

The Philadelphia Record last week was sued for libel by Earl Browder, general secretary of the Communist Party, and Morton Witkin, Republican County Commissioner of Philly. Each sought $100,000 damages.

The suits were both announced the same day (Friday), and both claimed they had been defamed in articles in the paper, concerning the current mayorality campaign. Browder based his libel on a story anent his recent election speech against the candidacy of William C. Bullitt, former Ambassador to France, who is the Democratic nominee. The Record had referred to his conviction for perjury.

Witkin's suit was based on an expose of gambling conditions in the district of which he is Republican leader.

Time's Coast Edition

In a move designed to give Coast readers an equal footing on deliveries, Time Magazine is preparing a Pacific Coast edition. The magazine will be mailed to subscribers and delivered to newsstands from a California distributing point, enabling readers to receive their issues several days in advance of the present delivery schedule.

Roy Larsen, publisher of Time, is there setting up the new organization and making arrangements for printing facilities and other details.

CHATTER

Cornelia Otis Skinner doing a blog of her late father, Otis Skinner.

Emile H. Gauvreau is putting the finishing touches to a new book, title as yet undecided.

Harold Montagne, who stopped writing for the duration, is now in Rhinebeck (N. Y.) war work.

Earl Wilson, night club editor for the N. Y. Post, doing a book on Broadway night life for Doubleday.

Edward Westrate sold 'Forward Observer,' book on North Africa, to E. P. Dutton for January publication.

Erika Mann, who was in London during the time of the big blitz, plotting out a novel with that as a background.

Margaret Ann Hubbard, authoress of 'Lone Boy,' Macmillan, now a radio operator for Northwest Airlines at Duluth, Minn.

Angle on the poetry mags, they use a lot of poems and each poet has to first subscribe before item is used. Remarkable large subscriptions built up.

'Taps for Private Tussie,' by Jesse Stuart, a Book of the Month selection for December, will be released in 30 instalments to newspapers by King Features.

Double digest on 'The Ship,' by C. S. Forester. Shorter one in Reader's Digest; longer in Ladies' Home Journal. First time two mag digests at about same time.

Curt Siodmak, writer of 'Dracula' and 'Frankenstein' scripts, finished a book for children, 'The Story of Anatole, The Mule Who Won the Grand National,' for spring publication by Knopf.

Irving Phillips, RKO writer who does a daily cartoon, 'Growing Pains,' for the Chicago Sun Syndicate, now has 101 papers using the feature, upped from 58 during the past year.

Lon Jones of Australia was selected president of the newly-formed Hollywood Foreign Correspondents Association, with Dante Odgolini, Brazil, v.p., and Guy Austin, London, secretary-treasurer.

Tom Mahoney resigned last week as Officer of War Information features editor to become an associate editor of Fortune, effective Monday (1). Mahoney was previously press agent for General Electric.

John Wilstach's 'Under Cover Man,' novel, was used, long ago, by Paramount. Now he is submitting there an espionage follow-up called 'Under Cover Girl.' In this war the women get into it all ways.

Major Barney Oldfield, ex-Lincoln Journal film-drama editor, slated for overseas press post with Airborne Division. Incidentally, Warner Bros., has had a paratroops yarn by Oldfield on the griddle for a year and may do it soon.

Controlling interest in book-publishing firm of Smith & Durrell acquired by A. S. Barnes Company, making the latter a publisher of fiction for the first time in its history. Barnes had hitherto specialized in non-fiction, and featured books on sports.

Steve Fisher, who wrote 'Destination Tokyo,' which Appleton-Century is bringing out Nov. 22, is writing a sequel which will deal with American occupation of Japan. Fisher wrote the Warner Bros. picture starring Cary Grant based upon 'Destination Tokyo.'

Henry Verstappen is establishing a new post in Hollywood as permanent west coast editor for Doubleday, Doran & Co., as the first in the publishing business to set up a bureau to contact writers engaged in the film industry. Idea is that almost every screen scribe is ambitious to write the Great American Novel, or even a tale of pioneer or modern life on the Pacific Coast.

Current Road Shows

(Nov. 3-13)

'Abie's Irish Rose'—Hartman, Columbus (3-6); Davidson, Milwaukee (8-13).

'Abie's Irish Rose' (2d co.)—Hanna, Cleveland (3-6); Virginia, Wheeling (8-10); Embassy, Johnstown (11-12).

'Army Play by Play'—Studebaker, Chicago (3-6); English, Indianapolis (8-10); Memorial Aud., Louisville (13).

'Arsenic and Old Lace' (2d Co.)—Colonial, Boston (3-13).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (3-13).

'Blithe Spirit'—Wilbur, Boston (3-6); Metropolitan, Providence (8); Bushnell Aud., Hartford (9-10); Shubert, New Haven (11-13).

'Blossom Time'—Aud., Rochester (3); Erlanger, Buffalo (4-6); Royal Alexandra, Toronto (8-13).

'Carmen Jones' (tryout)—Erlanger, Philadelphia (3-6); Boston Opera House (9-13).

'Connecticut Yankee' (tryout)—Forrest, Philadelphia (3-13).

'Corn Is Green'—American, St. Louis (3-6); Studebaker, Chicago (8-13).

'Dark Eyes'—Selwyn, Chicago (3-6); American, St. Louis (8-13).

'Doughgirls' (2d Co.) — Palace, South Bend (3); State, Kalamazoo (4); Michigan, Jackson (5); Michigan, Ann Arbor (6); Nixon, Pittsburgh (8-13).

'Doughgirls' (3d Co.)—Music Hall, Houston (3-4); City Aud., Beaumont (6); Municipal Aud., New Orleans (7-8); Aud., Shreveport (9); Robinson Aud., Little Rock (11); Aud., Memphis (12-13).

Gilbert and Sullivan—Royal Alexandra, Toronto (3-6); His Majesty's, Montreal (8-13).

'Good Night Ladies' — Blackstone, Chicago (3-13).

'Icecapades' — Arena, Philadelphia (3); Gardens, Pittsburgh (4-13).

'Ice Follies of 1944'—Arena, Chicago (5-13).

'Jane Eyre'—Civic Aud., Pasadena (3); Civic Aud., Fresno (5); College of Pacific U., Stockton (6); Geary, San Francisco (8-13).

'Janie' (2d Co.) — Civic, Chicago (3-13).

'Junior Miss'—English, Indianapolis (3-6); Bijou, Battle Creek (8); Palace, Flint (9); Temple, Saginaw (10); Michigan, Lansing (11); Keith's, Grand Rapids (12-13).

'Kiss and Tell' (2d Co.)—Harris, Chicago (3-13).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (3-13).

'Kiss and Tell' (4th Co.)—Curran, San Francisco (3-13).

'Lady Behave' (tryout) — Playhouse Wilmington (4-6) (premiere); Maryland, Baltimore (8-13).

'Little Women'—Lafayette, Detroit (3-13).

'Life With Father' (2d Co.)—Victoria, Dayton (3); Memorial Aud., Louisville (4-6); Cox, Cincinnati (8-13).

'Lovers and Friends' (tryout)—Cass, Detroit (3-13).

'Maid in the Ozarks'—Great Northern, Chicago (3-13).

'Oklahoma' (2d Co.)—Ford's Baltimore (3-6); Hanna, Cleveland (8-13).

'Porgy and Bess'—Court Square, Springfield (3); Bushnell Aud., Hartford (4-6); Lyric, Allentown (8); Rajah, Reading (9); Karlton, Williamsport (10); State, Harrisburg (11); War Memorial Aud., Trenton (12-13).

'Sons o' Fun'—National, Washington (3-13).

'Student Prince'—Cox, Cincinnati (3-6); Hartman, Columbus (8-10); English, Indianapolis (11-13).

'The Patriots' — Erlanger, Buffalo (3); Strand, Ithaca (4); Aud., Rochester (5-6); Walnut, Philadelphia (8-13).

'The Voice of the Turtle' (tryout)—Shubert, New Haven (4-6) (premiere); Wilbur, Boston (8-13).

'Three's a Family' (2d Co.)—Playhouse, Wilmington (11-13).

'Tobacco Road'—Locust, Philadelphia (3-13).

'Tomorrow the World' (2d Co.)—Davidson, Milwaukee (3-6); Selwyn, Chicago (8-13).

'Uncle Harry' — Nixon, Pittsburgh (3-6); Ford's, Baltimore (8-13).

'What's Up' (tryout) — Walnut, Philadelphia (3-6).

'Winged Victory' (tryout) — Shubert, Boston (3-13) (premiere).

'Without Love'—Erlanger, Chicago (3-13).

Inside Stuff—Legit

Dailies, in reporting the testimony of George Browne and Willie Bioff in the Government's extortion trial in New York, identified them as former officers of the International Alliance of Theatrical Stage Employees, but none mentioned the fact that IATSE is commonly known as the stagehands union. Last week's testimony touched on the plan of IA to 'take over' the actor unions, Browne and Bioff being forced to drop that idea when the Associated Actors and Artistes of America (Four A's) put up a determined battle.

The abortive 'steal' by Browne and Bioff came after IA gave Ralph Whitehead a charter for vaudeville, when the charter of the American Federation of Actors, which Whitehead headed, was revoked by the Four A's. Bert Lytell, who headed the Equity contingent opposed the cancellation. He was promised there would be no action taken while he was away for the weekend, but a vote was taken in his absence. Winifred Lenihan, as alternate for Lytell, voted yes, which provoked an Equity ruction. Miss Lenihan is no longer active in Equity affairs. IA was soon forced to rescind the charter given Whitehead.

Browne is not the first IA head to have his fingers in treasury of the stagehands union. When the late Charles C. Shay withdrew from IA it was reported that expenditures amounting to $100,000 had not been explained but under the union's rules the president may make outlays at his discretion. Shay was largely credited with Equity's victory over the managers during the 1919 actors' strike.

The Shuberts' Gilbert & Sullivan company, under the direction of R. H. Burnside, opened Monday (1) at the Royal Alexandra, Toronto, to a big advance sale aided by lively press interest. Roly Young in the Globe and Mail addressed an open letter to Rupert D'Oyly Carte, London, chiding him for not playing Canada when his troupe visited the U. S. Columnist mentioned it is the first professional G & S presentations that 'we've seen in more years than I can remember.' For the Canadian date the G & S operettas were limited to 'Trial By Jury,' 'Pinafore' and 'Pirates of Penzance,' because the copyright on them has expired, Young contends, and he blames Carte for restricting the use of other operettas which the latter controls.

'The Patriots,' which played Toronto last week, did not draw well, indicating that Canadians are much less familiar with American history than people on this side of the border, but first nighters cheered the character of George Washington, while the local critics didn't care for the author's (Sidney Kingsley) Alexander Hamilton, one saying 'the dice were loaded against Hamilton by the playwright . . . he was the preserver of the American Union, because Lincoln was a Hamiltonian.'

The return of 'Little Women' to the Lafayette theatre, Detroit, sets up some historical sidelights since the play first was produced in Detroit more than 30 years ago by the late Jessie Bonstelle and William A. Brady at the now departed Garrick theatre. One oddity is that while the present performance is set in for a run the original was for only a week, a pale indicative of the subsequent success the dramatization of the popular book was to enjoy after its premiere. The original cast included Marie Pavey, Alice Brady, Gladys Hulett and Edith Spears as the four sisters.

What sharpens up the historical interest is that this week also finds Katharine Cornell premiering here in her new play, 'Lovers and Friends.' It was in the role of Jo March in 'Little Women' that Miss Cornell won her rousing reception in London. Frank McCoy is making the revival of the old favorite with Erin O'Brien-Moore, Marjorie Peterson, Beatrice Cole and Louise Kutland in the sister roles.

Michael Todd called in the ticket brokers Friday (29) and gave 'em a pep talk, saying allotments for his shows would be based on the volume of tickets each sold during the past year or so. Idea was to talk about 'The Naked Genius' (Plymouth) rather than his other shows, 'Star and Garter' (Music Box) and 'Something For The Boys' (Alvin). Agencies did surprisingly well with 'Genius' despite its bad press.

Next day Todd offered to a lay odds that 'Genius' got more coin on Friday night 'than any legit straight show in the country,' takings being quoted over $3,000. One broker who did not attend the huddle said he was too busy. He was selling tickets.

Todd, who last week optioned Richard Hyland's comedy, 'Here Comes Henrietta,' intends presenting it on Broadway this season, but has no idea of entering film production, with that script or any other. He also denies negotiating with United Artists or anyone else regarding a picture releasing deal. Report from the Coast last week was that Todd would team with agent Frank Orsatti in a film production setup, with UA release.

Eugene O'Neill's 'The Iceman Commeth' is occasionally mentioned for revival but it's virtually certain the play will not be produced until the war is over. Author, whose health is such that he cannot stand New York's climate, sends word from his Coast home that he does not believe such a serious drama would be acceptable under present world conditions.

O'Neill is insistent that he direct the play. Because he cannot journey east, the Theatre Guild, which has an option on the author's plays, proposed producing 'Iceman' in San Francisco, not far from his home, but he nixed the idea.

Nellie Nevell, although retaining her radio program, will return to the publicity field, having joined the Assn. of Theatrical Agents and Managers. Miss Revell has agented many Broadway shows including Ziegfeld's 'Rosalie,' 'The Century Girl' (Dillingham and Ziegfeld) and John Cort's musicals. She plans remaining in New York but was in advance of several Al Jolson shows among others, also being general press representative for the former Percy Williams vaudeville circuit, and she handled special exploitation for the Orpheum circuit.

Maxwell Anderson is writing a new scene, to be inserted into the second act of 'Storm Operation,' his drama about the Allied invasion of Sicily, which the Playwrights Co. intends bringing to Broadway late in December. Rusty Lane, former drama instructor at Wisconsin University, who attracted Anderson's attention with his production of the latter's 'Eve of St. Mark,' for the Red Cross in London, will stage the show. He is in the U. S. on furlough for the assignment. John Garfield and Gertrude Musgrove are mentioned for the 'Storm Operation' leads.

Grace Moore Draws $4,300 in K. C. 1-Niter

Kansas City, Nov. 2.

Concert by Grace Moore in the main arena of the Municipal Auditorium last Friday night (29) drew nearly 4,000 music-lovers. Gross was approximately $4,300.

House was scaled at a $2.24 top.

Boston Comic Opera $6,500 in 4 at Buff

Buffalo, Nov. 2.

Boston Comic Opera Co. in four performances at the Erlanger last week rang up a trim estimated $6,500 in the face of decidedly adverse weather.

House was scaled at $2.20 top.

Plays Abroad

Continued from page 42

Landslide

bate plans for the future, and one of the older girls who commits suicide rather than have her lover false to his ideals.

No outstanding performance to raise this sparse plot from the commonplace. A film version would provide more succulent fare in the way of real avalanche and glacier shots and, with vast snow vistas convey the effect of isolation from civilization more vividly.

Not much to show the hand of John Gielgud as producer. There is too much rushing in and out and up and downstairs, which is unsettling and unnecessary. As is, the play never rises to any heights.

Clem.

Chi Biz Terrific; 'Janie' Big $14,000; 'Kiss' 19G; Army 1-Acters Up to 14G

Chicago, Nov. 2.

Every attraction in town is doing gold-rush business with sell-out performances the rule at least several times weekly. 'Janie,' which returned the Civic to the legit picture last week, is doing exceptionally well at a theatre several blocks from the rialto and the management reports $14,000 for the second week with a nice advance sale.

'Kiss and Tell' had another near-capacity week at the Harris, with $19,000, and 'Army, Play by Play' at the Studebaker jumped to $15,500. 'Without Love' opened to $14,000 at the Erlanger, and Sunday night performances have been added due to the demand for tickets. Civic Opera House joined the legit circle last night (1) with Boris Morros' 'The Waltz King,' which opened strong with an advance sale indicating its stay until Christmas.

Estimates for Last Week

'Army, Play by Play,' Studebaker (2d week) (1,400; $2.75). Jumped to $14,000.

'Dark Eyes,' Selwyn (5th week) (1,000; $2.75). Dropped a few hundred to $14,000.

'Good Night, Ladies,' Blackstone (81st week) (1,200; $.275). Granddaddy of them all still hanging around $17,000.

'Janie,' Civic (2d week) (900; $2.75). Doing fine with management reporting $14,000 draw in second week against a $15,980 possible capacity.

'Kiss and Tell,' Harris (25th week) (1,000; $2.75). Virtual capacity again with $19,000.

'Maid in Ozarks,' Great Northern (61st week) (1,400; $2.75. Will soon pull stakes for road tour. Around $7,500.

'With Love,' Erlanger (1st week) (1,300; $2.75). Demand for tickets has necessitated the adding of Sunday performances. Did $14,000.

BARRYMORE 'CORN' $15,800 IN DET. 2D

Detroit, Nov. 2.

There's little decline in grosses here, with second weeks continuing to top the first-session figure.

Ethel Barrymore in 'The Corn Is Green' at the Cass theatre registered a tidier figure in the last week with approximately $18,000 at the $2.75 top. With the first week's $15,800 it brought the two-week tally to a choice $33,800. The play followed tonight (2) by Katharine Cornell in the premiere of 'Lovers and Friends.'

Gloria Swanson rounded out a five-week stretch of 'Let Us Be Gay' at the Lafayette with $8,900 for the final week at the pop-priced top of $1.65. It brought the five weeks' gleanings to approximately $50,000. Following the same price scale, Erin O'Brien-Moore moved in Sunday with 'Little Women.'

CARRADINE'S 'HAMLET' SOCK $14,000 IN FRISCO

San Francisco, Nov. 2.

The John Carradine Shakespearean players clicked well in Frisco for a giant $14,000, estimated, at $2 top, last week. 'Kiss and Tell' still held up strong at $17,000.

Estimates for Last Week

'Kiss and Tell,' Curran (1,700; $2.75 (2d week). Fine $17,000.

'Hamlet,' Geary (1,500; $2). Excellent $14,000.

'Abie' Sturdy $13,000 In 6 Days at Indpls.

Indianapolis, Nov. 2.

'Abie's Irish Rose,' returning after an absence of more than 15 years, clicked for a highly profitable $13,000 at a $2.20 top in six days, closing Saturday (30) at the English (1,500). Healthy interest in 'Junior Miss,' here for a four-day return engagement starting Wednesday (3). 'Dark Eyes,' after cancelling earlier dates, was reset for Nov. 15, 16, 17. 'Life With Father' was booked for a third annual engagement all of Thanksgiving week (22).

Rave Press for 'Patriots' But Only 8G, Toronto

Toronto, Nov. 2.

Despite a rave press, 'Patriots' chalked up a disappointing $8,000 here, with citizenry generally unacquainted with the Jefferson story. Royal Alexandra (1,251-seater) was scaled at $2.50 top.

Meanwhile, Boston Comic Opera with 'Pinafore' and 'Pirates of Penzance' had advance sale of $8,000 at same scale for this week of Nov. 1.

'Senior Partners,' a family play by Emily Seaber Parcher, is being submitted to producers by the Liebling-Wood agency.

'Blossom Time' $18,800 In 19th Cleve. Visit

Cleveland, Nov. 2.

Although it was 'Blossom Time's' 19th visit to Cleveland, operetta socked the jackpot for over $18,800 in nine performances at Hanna last week, with $2.75 top.

Near-capacity biz was surprise to house management as well as J. J. Shubert, in town on a look-see, who said local gross surpassed all stands show has played so far this season.

'Abie's Irish Rose,' back at Hanna for second time within three months, also refuting crepe-hangers by drawing healthy-sized crowds. 'Oklahoma,' due Nov. 8, nearly sold out by landslide of mail orders.

'OKLAHOMA' $63,000 IN 2 SRO D.C. WEEKS

Washington, Nov. 2.

'Oklahoma' in 18 performances at the National grossed a total of $63,000 in two weeks. First seven days was $27,500, but two extra performances at full boxoffice price, without ATS subscriptions, boosted the second week to $36,000. This was all the theatre could hold.

'Sons o' Fun' came in on Monday (1) with an advance of $20,000. The Olsen and Johnson musical at $3.85 top should top 'Oklahoma's' gross. The two stars bought 50 seats for the opening performance and 20 seats for each subsequent show, distributing same to members of the Cabinet, U. S. officials and members of Congress. Comics are their own best customers since they pay the full boxoffice rate.

'Uncle Harry' and 'Patriots' arrive in late November for two weeks each. They will be followed by a fortnight's engagement of Gilbert and Sullivan.

'TOMORROW' STRONG $16,500 IN ST. LOUIS

St. Louis, Nov. 2.

Facing such opposish as a cuffo Navy Day program that drew 15,500 natives to the Kiel (Municipal) Auditorium a few block aways, 'Tomorrow the World' wound up a successful one-week stand at the American theatre Saturday (30). With the 1,700-seat house scaled to $2.80, drama drew an estimated $16,500. It was one of the best takes of the current tour.

The moppet Dickie Tyler drew raves equal to those dished out by the crix to Elissa Landi and Paul McGrath. Ethel Barrymore in 'The Corn Is Green' opened a one-week stand at the American last night (Monday). The house is scaled to $2.80, and a heavy advance points to a profit.

'Eyre' $9,000, 'Ozarks' 4G, L.A., 2 New Entries

Los Angeles, Nov. 2.

Five shows are currently keeping the lights bright in local legit houses. Bowing in last week was 'Save Me a Sailor' at the Mayan, and 'Yours for Fun' at the Hollywood Music Box. Latter got away to a good opening last Thursday (Oct. 28), while Mayan is playing about average on initial week downtown.

Next for the Biltmore is Constance Bennett in the Theatre Guild production, 'Without Love,' opening Nov. 17 for two-and-a-half weeks. 'Jane Eyre' closed Saturday (30) with $9,000 for final week. 'Eyre' does week of one-nighters, then lights the Curran, San Francisco, Nov. 8 for four weeks.

'Maid in the Ozarks' at the Belasco is counting up $4,000 on the seventh week after taking same last stanza. 'Blackouts of 1943' is steady with $14,500 estimate on 72d week. 'New Meet the People' at the Assistance League is pulling another $4,000 in 14th week.

'Jr. Miss' $9,000 In 2d Cincy Visit

Cincinnati, Nov. 2.

Repeating within seven months of its first Cincy visit, 'Junior Miss' disappointed last week in the 1,300-seat Cox theatre by grossing less than $9,000 at $2.20 top. The show pulled $15,500 in the same house at $2.75 top on its engagement last March.

This week the Cox has Everett Marshall in a 'Student Prince' revival at $2.75 top. Next week 'Life With Father at $2.20 high, and week of Nov. 14 'Army Play by Play' at $2.75 top.

'Porgy' Nice $13,500 In 6 at New Haven

New Haven, Nov. 2.

'Porgy and Bess' dropped by the local Shubert for a four-day stand (27-30) and carted off a nice estimated $13,500 on six performances.

Current last half is break-in of 'Voice of the Turtle' (Sullavan-Nugent) for three days (4-6). Next week brings 'Blithe Spirit' for Nov. 11-13, then follows 'Three's a Family' for weekend of Nov. 18-20.

'Artists' Paces Boston, $21,000

Boston, Nov. 2.

Faced with dwindling returns throughout its three-frame session at the Opera House, 'Artists & Models,' Lou Walters' revue, nonetheless topped the market during a week of steady rain, and moved out Saturday (30). 'Blithe Spirit,' opening Monday (25) on first return visit, also hurt by the weather, didn't respond as expected, but advance is good. Same more or less true of 'Kiss and Tell,' dropping slightly in seventh week.

'Arsenic and Old Lace' opened strong at the Colonial Monday (1) in third visit to town; 'Winged Victory,' mammoth air force show, a sensational biz getter, opened Tuesday (2) at the Shubert. Meanwhile 'Carmen Jones,' originally set for the Opera House same night, was set ahead to the 9th. Due in on the 8th is 'Voice of the Turtle,' at the Wilbur, while on the 15th 'Doughrgirls' goes to the Colonial; 'Abie's Irish Rose' to the Plymouth and 'Student Prince' to the Shubert.

Estimates for Last Week

'Artists and Models,' Opera House (3,400; $4.40 Sats., $3.85 others). Hurt, like the others, by tough weather, to take an estimated $21,000. Moved out Saturday (30).

'Blithe Spirit,' Wilbur (1,300; $2.75). First visit since debut here, but not as expected at estimated $12,000. Severe weather encountered. Final week current.

'Kiss and Tell,' Plymouth (1,424; $2.75). Seventh week slight cropper following week of rain; $12,800. Next to last week current.

'FATHER' FINE $15,000 IN 3D PITTSBURGH STAY

Pittsburgh, Nov. 2.

Legit biz continues on the upbeat locally after a sluggish start, with 'Life With Father' latest to walk out of town carting a chunk of coin. Comedy on third visit here last week at $2 top grabbed better than $15,000 to show a neat profit, and could have stayed an extra session, just as it did on first two trips to Pittsburgh.

Harry Bannister, in title role, is believed to have contributed a little something to the take at Nixon, since he's an old-time Pittsburgh stock favorite, and about 15 years ago operated a stock company at this same house with his then wife, Ann Harding.

Nixon currently has its second subscription play, 'Uncle Harry,' and a great deal of local interest in it, since author, Thomas Job, is an instructor in playwriting at Carnegie Tech drama school, although presently on a leave of absence in Hollywood writing for Warners.

'DOUGHGIRLS' (2D CO.) $19,000 IN SPLIT WK.

Omaha, Nov. 2.

'The Doughgirls,' with Taylor Holmes, Lenore Ulric, Betty Furness, Peggy French and Leila Ernst in the leading roles, played to a fine $5,700 in two nights at the Omaha theatre at 83c to $2.75.

Other split-week dates brought the week's total to an estimated $19,000.

Rains Dent B'way But Biz Still OK; 'Othello' Capacity $25,000, 'Genius' Surprising 20G, 'Nocturne' 5G in 7

Broadway was somewhat bogged down by heavy rains last week from Monday until Friday, and takings at most theatres dropped 5% and in a few instances 10%. However, that didn't prevent 'Othello' getting capacity, nor 'The Naked Genius' climbing towards capacity. Last week's three arrivals were on the down side, though one may survive; another was taken off.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (7th week) (M-1,347; $3.30). If sticking after this month another house will be found; 'The Naked Genius' moves from Plymouth, next door, to make way for 'Lovers and Friends'; 'Life' around $7,000.

'All for All,' Bijou (5th week) (C-630; $3.30). Using some cut-rates and getting modest money, but management apparently satisfied; $5,500.

'Angel Street,' Golden (99th week) (D-789; $3.30). Has been climbing, with gross claimed to have topped $9,000, despite bad weather.

'Another Love Story,' Fulton (3d week) (C-938; $3.30). Rain affected boxoffice about $1,000, and the gross approximated $14,000; still very good for this one.

'Arsenic and Old Lace,' Hudson (147th week) (CD-1,094; $3.30). Backers are still collecting dividends, and, while mostly from the road show, this one still making money; $9,500.

'Artists and Models,' Broadway (R-1,942; $4.40). Presented by Lou Walters and Don Ross et al.; comes in after Boston showing; opens Friday (5); $7.70 top for premiere.

'Early to Bed,' Broadhurst (20th week) (M-1,160; $4.40). Went off in about same degree as some other musicals, with last week's count around $25,500.

'Harriet,' Miller (26th week) (D-940; $3.85). Rated around $18,000 or slightly better; playing three matinees weekly and aimed through winter.

'Janie,' Playhouse (59th week) (C-865; $3.30). Road company in Chicago faring better than number one show, which continues to turn a weekly profit; bit off, but rated over $10,000.

'Kiss and Tell,' Biltmore (32d week) (C-920; $3.30). Leaders not affected as much as others during last week's storms, and takings quoted well over $16,500.

'Life With Father,' Empire (205th week) (D-1,000; $3.30). Will celebrate completion of fourth year on Broadway at weekend; getting very good money; dipped under $13,500.

'Manhattan Nocturne,' Forrest (1st week) (D-1,195; $3.30). Majority of notices adverse, but three notices were favorable; takings first seven times (Tuesday opening) claimed around $5,000.

'Oklahoma,' St. James (31st week) (M-1,493; $4.40). There's always a boxoffice line here, and sale extends into February; always capacity; $30,600.

'One Touch of Venus,' Imperial (4th week) (M-1,450; $4.40). Only theatre parties sold prior to premiere, holding down the possible money capacity; standees all shows; $32,500.

'Outrageous Fortune,' 48th Street (D-873; $3.30). Presented by William Brown Meloney and Rose Franken; written by latter; opens tonight (3).

'Rosalinda,' 44th St. (53d week) (O-1,347; $3.30). Among the shows affected by the weather, but again got important money at $24,500; moves to 46th Street after another week.

'Slightly Married,' Cort. Withdrawn after one week; quoted around $4,500 following adverse notices; efforts made to relight; 'Get Away Old Man' booked here.

'Something for the Boys,' Alvin (42d week) (M-1,337; $4.40). Went off, and yet another very good week registered, with $28,500 the approximate figure.

'Star and Garter,' Music Box (71st week) (R-1,000; $4.40). This run show was off more than some others; takings quoted at $17,600; still that should be plenty okay profit.

'Stars on Ice,' Center (65th week) (repeat date) (R-3,000; $1.65). Seems to get goodly share of visitors to Radio City with the price scale a factor; rated over $27,000; Evelyn Chandler and Bruce Mapes joined cast.

'The Doughgirls,' Lyceum (44th week) (C-997; $3.30). Very little change here despite the weather and the takings again well over $16,500; virtual capacity right along.

'Three's a Family,' Longacre (25th week) (C-1,016; $3.30). Dip here about the normal drop for straight plays; gross around $11,000 turned goodly profit.

'Tomorrow the World,' Barrymore (29th week) (D-1,064; $3.30). Indications are anti-Nazi drama will ride through winter; somewhat affected but around $15,000 last week.

'The Naked Genius,' Plymouth (1st week) (C-1,075; $3.85). Maybe not a run show but big money-getter so far; gross close to $20,000, surprising to firstnighters.

'The Two Mrs. Carrolls,' Booth (13th week) (D-712; $3.30). Another show that has fooled Broadway; early arrival not much affected last week and topped $14,000.

'Victory Belles,' Mansfield (1st week) (C-1,050; $3.30). Was panned but intention is to stick; substantial backing; rated around $2,500 in first seven times.

'Ziegfeld Follies,' Winter Garden (31st week) (R-1,523; $4.40). Box offices generally dented by weather and no exception here; went off to $38,000 but that's biggest money on Broadway.

Revivals

'Merry Widow,' Majestic (13th week) (O-1,695; $3.30). Not off as much as most others and quoted close to $29,000; revival is cleaning up.

'Othello,' Shubert (1st week) (D-1,325; $3.30). It took Shakespeare to give season a dramatic sock; capacity all performances, and the gross went to $25,000.

Stock

'The Petrified Forrest,' New Amsterdam Roof. Planned stock showings for 10 weeks; started Monday (1); under management of Mary Elizabeth Sherwood.

Added

'Laugh Time,' Ambassador (8th week) (vaude; 1,200; $2.75). Went off another $2,000, with gross around $18,000; attributed to switch from Shubert rather than weather; still highly profitable.

'SONS' BIG $32,600 IN BALTIMORE WEEK

Baltimore, Nov. 2.

There was plenty of action for 'Sons o' Fun' at Ford's last week, where the $3.87 top attained a rosy week's figure of $32,600. Both legit stands are open currently, with Ford's housing 'Oklahoma,' and the indie-booked Maryland has the Milton Berle-Clifford Hayman production of Lucille S. Prumbs' 'I'll Take the High Road,' featuring Jeanne Cagney in the femme lead.

'Oklahoma' set all records for advance action here, with all remaining seats after American Theatre Society-Guild subscription list was provided for, quickly grabbed up by long lines of customers, most of whom left without pasteboards. It was a clean sellout before company's arrival in town.

Karloff-'Arsenic' 22G In New England Wk.

Springfield, Mass., Nov. 2.

The Boris Karloff 'Arsenic and Old Lace' company grossed an estimated $3,800 Wednesday (27) in two performances at the Court Square theatre under Playgoers auspices. Matinee was off, the play having been here three times the past two years, and the Playhouse having given it earlier in the month.

Rest of the split week, divided among Worcester, Northampton, Springfield, Providence and Hartford, grossed an added $18,200.

'Conn. Yankee' Fine $12,500 in 1st 4 Philly Shows; 'Carmen' Socko 30½G

Philadelphia, Nov. 2.

'Carmen Jones' led the field by a wide margin among Philly's four legit shows last week, although 'Connecticut Yankee,' a late entrant (Thursday night), gave the Billy Rose musical strong competition at the end of the week.

The management's last-minute decision to hold 'Jones' for a third week at the Erlanger proved to be a very wise one, with the sale already indicating virtual capacity all this week. Last week—first full stanza—saw around $30,500 grossed, and that meant SRO at virtually all performances except midweek matinee.

'Yankee,' receiving decidedly mixed notices but plenty of encouragement, got $12,500 in four performances at the Forrest. Football crowds here for the Army-Penn football game flocked to both Erlanger and Forrest Friday and Saturday nights, but the Billy Rose production had the edge with its solid advance.

The town's third musical show (first time in years Philly has had three tune shows at once) didn't fare so well. Crix were far from kind to Mark Warnow's 'What's Up,' which opened a fortnight's run at the Walnut. Show only got $10,000 at $3.42 top. Scale figured too high in face of strong competition. Show lacks names, and crix flayed everything but the score and the willingness of a couple of the younger performers.

'Uncle Harry' landed a very nice $16,000 in its second and final week at the Locust as the second ATS subscription offering of the season. Would have done several grand more if not on subscription.

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

OBITUARIES

MAX REINHARDT

Max Reinhardt, 70, most imaginative and best known foreign producer and director to gain attention over here, died at his apartment in New York Oct. 31, cause of demise being pneumonia which followed paralysis. He was a Viennese but most of his spectacular stagings were accomplished in Berlin and Salzburg, establishing a famed drama festival in the latter town. He was hounded by the Nazis but long before becoming a refugee, he was hailed as a genius in America. Reinhardt sensed he was dying and requested: 'No flowers—make a contribution that will help destroy Hitler.'

Late Morris Gest engaged Reinhardt to stage 'The Miracle' in 1924 at the Century and that presentation was regarded as superior to the production of the same spectacle for Charles B. Cochran in London 13 years before the New York showing.

BEN BERNIE

1891—1943

So live
That when thy summons comes
To join the inexorable caravan
That moves to those pale realms of shade
Thou go not as a galley slave at night
Scourged to his dungeon
But sustained and soothed by an unfaltering trust
Approach thy grave
As one who draws the curtains of his couch about him
And lies down to pleasant dreams.

From "THANATOPSIS,"
By Wm. Cullen Bryant

PHIL BAKER

In 1927 Gilbert Miller brought Reinhardt back to this side for a season of German performances at the Century (razed) and then the Cosmopolitan, at Columbus Circle.

Reinhardt presented 'Midsummer Night's Dream' in the Hollywood Bowl, the Shakespearean play then being picturized. It was evident that while most of Reinhardt's attractions over here were vast, the shows were not financially successful. That not only applied to the 'Miracle' but to 'The Eternal Road' done at the former Manhattan opera house, N. Y., in 1937. Four years before that he had been barred from theatrical activities in Germany, his final production in Berlin was in 1931 when he staged another spectacle 'Tales of Hoffmann,' which used 973 people. Before he left Germany he was credited with participating in the production of 425 plays, not a few

Geo. M. Cohan

(1878-1942)

JERRY VOGEL

being by Shakespeare and George Bernard Shaw. His most recent activity in New York was in auditioning for 'La Belle Helene,' which he originally produced on the other side and which is slated for production by the New Opera Company. Latter group of socialites also produced 'Rosalinda' (44th Street) which has been running more than a year, operetta being his version of 'Die Fledermaus.' Last year he formed a partnership with Norman Bel Geddes and Richard Myers. Firm flopped with 'Sons and Soldiers,' then dissolved.

He is survived by his second wife, Helene Thimig, former Austrian actress, and two sons, Gottfried, a sergeant in the Army Signal Corps and Wolfgang, a producer for Warners.

HARRY LANE

Harry J. Lane, 67, died at the Hospital for Joint Diseases, N. Y., Oct. 27. He had been under treatment for a complicated condition.

Formerly on the stage, Lane was employed by Equity, being in charge of stock company and alien actor regulations, but several years ago was retired on a pension. He joined Equity shortly after its inception in 1914 and won a membership drive contest, prize being a life membership.

At that time there were no set dues and the cost of becoming a member was $5. That is the only payment Lane ever made to Equity, his being the only instance of the kind in the association's records.

AL JONES

Alexander L. (Al) Jones, 63, died of tuberculosis Oct. 29 at Phoenix, Arizona, where he had been removed from San Diego recently. He was formerly a Broadway producer, teamed with Morris Green in the presentation of the several editions of the 'Green Rich Village Follies,' duo also clicking with Eugene O'Neill's 'Desire Under the Elms' and 'The Squall,' also a drama.

Understood that the late Joe Leblang was interested in the Jones and Green attractions.

Jones was also a part owner of the Broadway Theatre Ticket agency, but for the past half a dozen years has been inactive in show business and spent most of his time in the west because of illness.

FREDERICK GAGE

Frederick Gage, 70, connected with the stage and screen for 40 years, died Oct. 26 in Los Angeles following a heart attack. His career began in Lynn, Mass., where he managed a theatre, later shifting to Syracuse to operate an Erlanger house.

In pictures he was associated at various times as salesman and district manager for Paramount, Artcraft and Universal, and for 15 years was branch manager for United Artists in San Francisco, Los Angeles, Seattle and Salt Lake City. At the time of his death he was owner of the Showshop theatre in Glendale, Cal.

Surviving is widow, formerly known on the stage as Edith Lyle.

JACK KING

Jack King, 41, songwriter and picture composer, died Oct. 26 in Hollywood following a long illness. He was best known for such tunes as 'How Am I to Know,' 'Everything's Been Done Before' and 'Poplars.' With Elsie Janis he wrote the theme song for the Paramount newsreel. Before illness forced him to retire he was composing the music for a ballet in Metro's 'Kismet.' His mother survives.

NICHOLAS McLEAN CARTER

Nicholas McLean Carter, who wrote under the name of Harrison Carter, died suddenly in Hollywood Oct. 23, aged 50. He had served in Africa with the British Army during the First World War. He was a representative of the Myron Selznick agency in Hollywood for five years and later became a script writer.

He is survived by a son, Nicholas McLean Carter, Jr., and a sister, Mrs. James H. Macfarland. He was the former husband of Marion Carter, N. Y. publicity woman.

A Memorial Mass of Requiem on Friday, November 5, 1943, at 10:30 o'clock A.M., will be celebrated at the Church of the Blessed Sacrament on West 71st Street, just off Broadway, New York City, for
JOSEPHINE COHAN NIBLO
JERE J. COHAN
HELEN F. COHAN
and
GEORGE M. COHAN
Who died November 5, 1942
Music will be provided by Prof. Warren Foley, his organist and choristers.

CHARLES WILLIAMS

Charles (Cowboy) Williams, 59, former vaude performer, died at his home in Mooreville, Conn., Oct. 24. After retiring from the stage 15 years ago, Williams became a stock broker. More recently he was proprietor of a tavern. He and his wife, who survives, toured the U. S. and Europe in an act billed Williams and Lake.

MRS. EMMA HARRIS

Mrs. Emma Harris, mother of Zack Harris, now a resident of Los Angeles, and well known in the picture field, died Oct. 29 after a lingering illness, aged 87.

Mrs. Harris was the mother-in-law of Louise Glaum, star of the silent days, now producing legitimate plays in Hollywood.

WALTER STANTON

Walter Stanton, 88, veteran of the English music halls, died Oct. 29 in Los Angeles. He started in show business when he was 20 and was known as the 'giant rooster' and creator of 'Chanticleer.' He leaves two sons, Val and Ernie Stanton, vaude performers.

ABE BERK

Abe Berk, 47, manager of the Mercury theatre, Buffalo, died Oct. 28 in that city. A World War I disabled veteran he received Distinguished Service Medal in 1917 and was prominent in Veteran and fraternal organizations in Buffalo.

Widow and son survive.

EUGENE RUIT

Eugene Ruit, 26, formerly of the Monocled Ambassadors, dance act, was killed Nov. 26 in a plane crash at Avon Park, Fla.

Further details in vaudeville section.

Joseph McLain, 65, former plant superintendent of the old Vitagraph studios in Brooklyn and for the last 15 years a prop man at RKO, died Oct. 24 in Hollywood after a heart attack.

Ted White, 65, animal trainer for 25 years with the Cole Brothers Circus, was trampled to death by an elephants in Douglas, Ariz. Animal, 51-years-old, went mad and had to be destroyed.

Mother of Bob Moss, Coast production manager, of Blue network, died Oct. 31 in Hollywood.

FCC Commish

Continued from page 21

and consequently even a symphony orchestra, if sponsored by a labor union, becomes controversial...The network, according to the witness, would sell time to General Motors to sponsor Vandercook as a commentator, but would not sell time to the AFL to sponsor the same commentator, because that would be controversial.'

Durr then reminded the audience that the Blue has since changed hands and the new owner, Edward J. Noble, has stated that he will consider all requests for time strictly on their individual merits and without arbitrary discriminations.

Shortwave Picture

In discussing the international picture, Durr stated that prior to the war shortwave broadcasting was in private hands, but the stations were few in number and did not have enough advertising to sustain them. Since the war the Government has taken them over and the number of stations increased. He then posed several questions. 'What will our international policy be after the war? Will the Government continue to operate these stations, or will they be returned to private hands, or will we have both Government and private stations operating side by side? Should we have one standard for what we shall hear from our domestic broadcasting stations and another for what we shall beam to the people of other countries?'

Durr then went into the CBS policy on editorializing. 'I will not attempt here to argue the merits or demerits of this policy (requiring commentators to eliminate all personal opinion from their comment on the grounds that this will prevent business concerns from airing their own philosophies). The commentators themselves have taken up the cudgels and it looks as if this is an issue that will be adequately aired. CBS should be commended for making its facilities available for the discussion of its own policies,' Durr said.

William Shirer, CBS commentator, who also addressed the assemblage, stated that 'I would say that you find as much true freedom on CBS as on any other network—if not more. I myself have never had as much as a whisper of a suggestion from my sponsor about the contents of my broadcasts.'

He pointed out that 'the handful of men who are now analyzing news on the air have a certain responsibility because of their peculiar position, and that very responsibility when you come right down to it imposes certain restrictions.' The restrictions, he said, are probably inevitable 'in the public good.' They should be as limited as possible, 'and I confess that as for myself I have not been able to get down in words any Golden Rule about it. So far as I am concerned,' he concluded, 'we should avoid cheap, gossipy and sensational comment on the terrible problems which beset us in these dark days.'

'4 Freedoms'

Continued from page 1

waiting for them vast and avid audiences.'

Metro, RKO, Warners, 20th-Fox, Paramount and Pathe are already either in the vanguard with the production of such pix or are gearing their schedules for inclusion of the new type short in the near future. At least two studios have skedded a series of four shorts, each of which will revolve around the Atlantic Charter's 'Four Freedoms,' with Metro planning them on an ambitious scale. Similarly, Pathe, which sees unlimited opportunities for short subjects keyed to post-war reconstruction, has lined up a series based on Norman Rockwell's conception of the 'Four Freedoms' via his celebrated paintings and which will be backgrounded musically by Russell Bennett's symphonic interpretation of the four-fold basic liberties and democratic ideals.

Likewise keyed to the adjustments to come, with emphasis on social values, is the forthcoming Metro picture, 'This Is Tomorrow,' which puts stress on the fact that one of the hopes and necessities of the post-war future is the decentralization of America's over-crowded industrial centers. As such 'Tomorrow' deals with the challenge of rebuilding or replacing today's obsolete cities and creating a new form of community to meet the needs of a new concept of living for the future.

Paramount and Warners, two of the more erudite of short subject companies, both announce that shorts will play a more dominant role in the companies' output, with Par's popular science series based on the 'tomorrow' theme to be enlarged in scope.

A. L. Mayer Stresses Films As Post-War Aid

Arthur L. Mayer, assistant to the Coordinator of the industry's War Activities Committee, pointed to the vital role pictures will play after the war ends in his talk last Thursday (28) before the 20th Annual Conference of the National Board of Review at Hotel Pennsylvania, N. Y.

Mayer said that the American public, partially as filmgoers but primarily as citizens facing the problems of post-war years will have a pressing need for the visual concrete messages on topical themes that documentary shorts can project. Mayer's talk preceded the screening of 'This Is Tomorrow,' Metro's unreleased subject in the John Nesbitt 'Passing Parade' shorts series. This the initial film from the industry treating with anticipated adjustments following the war.

Here's A Ripley

Continued from page 1

soldiers want sex, raw sex, as the only feature of their camp shows.

'Few soldiers will shy away from a story which begins: 'Did you hear the one about the farmer's daughter . . .'. But when an entire show is devoted to the question of who makes a pass at the blonde star—that is much too much.

'The soldiers don't want a nicey, nice show—they get a laugh out of a fast line of chatter. But when their favorite actress or the lovely voice they have heard over the radio adopts an Army vocabulary and makes sex the script for a skit, the soldiers don't like it.'

AFRA Code

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(open-end ones which could be played repeatedly by specific sponsors, under certain conditions) are completely eliminated, making all platters now Class A. Artists must be paid an extra fee equal to the original fee for repeat broadcasts of all Class A transcriptions.

The new scale for actors and announcers calls for $4 for a one-minute (or less) transcription (old rate $2), $6 for two-minute (formerly $3), $10 for five-minute (was $5), $16.50 for 15-minute (was $12), $27.50 for 30-minute (was $20), $38.50 for 60-minute (was $28). The basic scale for singers is now $44 for a 15-minute show for soloists (was $25) and ranging down to $15.40 for group singers (was $11). The rate for signature voices remains $150 a year for soloists, but dramatized commercials are raised to $16.50 for a 15-minute show (was $12) and library service for singers is upped to $44 for soloists (was $31).

Under the new regulations, sound effects men get $7.50 an hour, without equipment, but if the sound effects man provides his equipment he and the producer must agree on a fee in excess of that. Staff sound effects men get $300 a month the first six months, $350 a month the second six months and $400 a month thereafter, for a 40-hour, five-day week, with overtime at time and a half. Employment for sound effects men must be in 13-week cycles, with either side permitted to give two weeks' termination notice at the end of any 13-week period.

Fidler Defies

Continued from page 2

is her wont in such situations, she sought out Don Gilman, Coast headman, and was immediately upheld.

When the script was tossed back at Fidler, with the Bette Davis item blue-pencilled, he screamed in protest. Firmly and with finality Miss Brown told him the item was out and that was that. Fidler insisted on a 'stet' (printer's term for restoring struck out lines) and challenged the authority of both Miss Brown and Gilman. She let him rave and then ordered the net's engineer to stay close to the fade knob when Fidler got around to the Davis item.

Sure enough Fidler started after the Davis blurb, but he didn't get far. The fade went in on a cue from Miss Brown and the great gabbo tattled away at a cold mike. After that episode Miss Brown left for a well earned rest as had others along the Blue's right-of-way on the solemn Sabbath. For they had been through another Sunday of Drew Pearson, Walter Winchell, John J. Anthony and Jimmie Fidler.

The aspirin concession on the Blue Sundays is said to be cleaning up.

MARRIAGES

Mary Frances Cross to Lt. Fred Christensen, Jr., Oct. 30, Memphis. Groom is former program manager for radio stations in Kearney and Fremont, Neb.

Hazel Forbes to Cpt. Charles Eberly, at Mojave, Cal., Oct. 30. Bride is showgirl and former wife of Harry Richman, vaude and musicomedy star.

Joan Mann to Pvt. Jack Hurdle, Oct. 23, in Richmond, Va. Bride's a Rockette at the Radio City Music Hall, N. Y.; groom is a former staff director for the Benton & Bowles agency.

Fred Knight to Eleanor Osterberg in New York Oct. 29. Groom is staff announcer at WIBG, Philadelphia.

BIRTHS

Mr. and Mrs. Harry Pierce, son, Pittsburgh, Oct. 6. Father is with Billy Yates band at Hotel Roosevelt, Pitt.

Mr. and Mrs. Carl Peppercorn, daughter, New York. Father is RKO salesman in Pittsburgh.

Cpl. and Mrs. Robert Hornick, son, Johnstown, Pa., Oct. 3. Father formerly managed theatres in Huntingdon and Cornellsville.

Mr. and Mrs. Michael Uris, son, Hollywood, Oct. 25. Mother is the former Dorothy Tree of stage and screen.

Mr. and Mrs. George W. Smith, daughter, Oct. 30, New York. Mother is Doris Sharp, of Radio Talent Registry.

Mr. and Mrs. Robert Young, daughter, Hollywood, Oct. 28. Father is the film star.

Mr. and Mrs. Johnny Downs, daughter, Hollywood, Oct. 27. Father is a screen actor.

CHATTER

Broadway

Bide Dudley still very ill at Polyclinic hospital.

Paul Douglas back from Italo-African war front.

The Charlie Einfelds will be east 10 days on this trip.

Nat Dorfman, back from Coast, has opened new p.a. offices.

'Ice Follies of 1944' opens Madison Square Garden Nov. 23 at $3.85 top.

John Fogarty has developed into one of the most popular tenors in Australia.

Plans afoot to revive the old Cheese Club with Harry Hershfield as president.

Costuming for new Sonja Henie ice show costing $100,000. Brooks has the contract.

Earl G. Thomas, exec v.p. of the A. & S. Lyons office, to Chi for a week on agency biz.

Leo Spitz (International Pictures) confined to hotel, following arrival from the Coast, due to cold.

Will Morrissey temporary v.p. of ship building plant, his duty being to entertain visiting celebrities.

Bernard Klawans now on the board of governors of Old Oaks Country Club, at Purchase, N. Y.

James Proctor has entered the Merchant Marine, his publicity office being handled by Peggy Phillips.

Producer Edgar MacGregor's son, now an American sub commander, cited for exploits in the Mediterranean.

Motion Picture Bookers Club of N. Y. has set up an allotment fund for families of members now in the armed services.

Mrs. Sam Merin, widow of the Broadway p. a., who died last spring, gave birth to a girl at Flower hospital on Thursday (28).

Burns Mantle joined the Writers' War Board committee on scripts for soldier and sailor shows, succeeding the late John Anderson.

A male member of the Cristiani Family, currently at the Latin Quarter, N. Y., took the count in a recent fist fight with a stagehand.

Eddie Mayehoff, former orchestra conductor and latterly in niteries as a mimic, has replaced George Baxter in 'Early to Bed,' Broadhurst.

Ernie Holst is now a maestro-boniface at the relatively new Casablanca which is directly opposite El Morocco, where he long batoned his band.

John Joseph, Universal ad publicity chief, plans leaving for the Coast this weekend, stopping off two days in Chicago, his former home, en route.

Negotiations are underway for Leon & Eddie's to open a Miami Beach branch of the famed 52d street spot on the site of the Beachcombers there.

Lillian Jenkins, acting publicity director of Madison Square Garden, to Chi for a o.o. of the 'Ice Follies' there prior to its coming to the Garden later this month.

Robert W. Huffman, field rep for Metro in the Denver territory, resigned to join the U. S. Maritime Service and takes his basic training at Catalina Island, Calif.

Pat O'Brien, who arrived in N. Y. from preems of 'Iron Major,' in which he's starred, at Boston and Worcester, stayed over for the start of the picture here at the Globe.

Arthur Pierson, Paramount writer-director, east for short vacation. While here, will attend the premiere of 'What's Up,' the musical comedy for which he collaborated on the book.

Ray Connors, manager of Palace, who recently was operated on for removal of a kidney stone, leaves today (Wednesday) with Mrs. Connors for recuperative vacation in Miami.

Mrs. Ben (Wes) Bernie into the Madison hotel; had her Sherry-Netherland apt. only a few days, but forced to move because of prior reservations. She returns to the Coast next week.

Jerry Lester, Jerry Wayne and Don Douglas will narrate films for the OWI Bureau of Motion Pictures Overseas. The actors volunteered their services and, after voice tests, were accepted.

Mayor La Guardia and visiting mayors will be present at Civilian Defense Recreational Committee headquarters Thursday (4), when 5,000,000th free theatre ticket will be given to an enlisted man.

Al Joison lammed it to the Roney-Plaza, Miami Beach, as soon as he was able to navigate under his own power. Had been laid up several weeks from flu and malaria, but counts on the sun for a rest cure.

Bill Dover, exec administrator of the ETO (European Theatre of Operation) for USO-Camp Shows, left for the Coast Sunday (31) for huddles with CSI prexy Abe Lastfogel on expanded overseas duty.

Anthony Mele, who has two sons in the service, is now known as 'The Mayor of East 56th Street.' He owns Theodore's restaurant, Le Ruban Bleu nitery above it, and a retail liquor store, Mele's, on the same block.

Large delegation of exhibitors and lads in sales expected to turn out for the 'Sliding Scale Dinner' tomorrow night (Thursday) of Allied Theatre Owners of New Jersey, to be held at Harry Hecht's Ritz restaurant, Passaic, N. J.

Man-bites-dog: Louella O. Parsons showed her appreciation to pals who hosted her in N. Y. via gifts of wristwatches, etc. She left for the Coast over the weekend, following her Basin St. broadcast, guesting with Oscar Levant.

Helen Finnegan, private sec to Charles M. Reagan, assistant general sales manager for Paramount for 16 years, has resigned, and on Nov. 13 will be married to Wallace Clifton Rogers, v.p. and general manager of N. Y. Rubber Corp.

Monty Banks has a neat tieup with the Santa Fe R. R., which plugs his El Borracho, new East 55th street eatery, on the Chief and Super-Chief. Thus the film bunch makes the Borracho ('Little Drunkard,' in Spanish) almost a first stop.

Les Zimmerman is new head of the publicity department of William Morris agency, taking over for Arnold Horwit, who has become personnel director of Eureka Shipyards, Newburgh, N. Y. Len Sitomer continues as assistant p. a.

Par delegation, including Barney Balaban, Neil Agnew, John W. Hicks, Russell Holman and Bob Gillham, back from Coast huddles, Balaban and Agnew having first stopped at San Francisco to attend a luncheon meeting of local exhibs.

John B. Nathan, Paramount's managing director for Argentine, Uruguay, Paraguay and Chile, to Coast over the weekend for studio once-over of new product. Paul Ackerman, of Par's foreign publicity-ad department, accompanied him.

'Life With Father' fifth anniversary party on Sat. (6) backstage at the Empire. 'Merry Widow' staged a dual fete this past Sat. on 100th performance of the show and also the seventh anni of the stars, Mr. and Mrs. Jan Kiepura (Marta Eggerth).

A one-man show, entitled 'Sho-Biz,' of 24 watercolors, oils and drawings by Herbert H. Scheffel, Clifton, N. J., artist, portraying various phases of show business, will be presented at the Artists of Today Gallery in Newark, beginning Nov. 8. The exhibit will continue until Nov. 20.

Hollywood

Richard Quine and Susan Peters to be married Nov. 7.

O. Henry Briggs, PRC proxy, in town for studio huddles.

Jack Cole, dance director, recovering from major surgery.

Kanza Omar, Syrian actress, became an American citizen.

William Saal, Republic exec, being sued for divorce in Nevada.

Edward Sedgwick, film director, recovering from major surgery.

Dan C. Collins, eastern manager of ERPI, in town for three-week stay.

Larry Weingarten, Metro exec, hospitalized with appendix trouble.

Claire Alexander, screen actress, divorced Victor A. Makzoume, cafe operator.

Charles P. Skouras reelected chief barker of Tent 25, Variety Clubs of America.

Alan Ladd drew a medical discharge after 10 months in the Army Air Corps.

Jackie Cooper to South Bend, Ind., for Naval officer's training course at Notre Dame.

Saul Z. Oppenheim shifted from Fox-West Coast to Edward Small's publicity staff.

Walter Huston named honorary chairman of the Russian Relief Board in this area.

Robert Taylor, now lieutenant (j. g.), in town on seven-day leave from the Naval Air Corps.

James Cagney returned from Toronto, where he opened the Canadian War Loan drive.

Bernie Kamins shifted from Harry Sherman Productions to Charles R. Rogers as publicity director.

Gordon Hollingshead returned to work at Warners after nursing a heart ailment for two months.

James R. Grainger, Republic distribution prexy, arrived from New York for huddles with Herbert J. Yates.

Cicely Ann Chaliapin, screen actress, filed suit for divorce against Feodor Chaliapin, son of the late Russian basso.

Marjorie Lawrence, Australian opera star who recently recovered from infantile paralysis, will appear in concert here for first time in two years Nov. 15.

Minneapolis

By Les Rees

Happy Hour nitery has 'Melo-Dears.'

Jimmy Dorsey orchestra into Orpheum Dec. 3.

Ben Landy, Columbia office manager, ill with flu.

Guy De Leo disbanding orchestra and entering army.

Fritz Kreisler scheduled for single matinee concert at Minneapolis Auditorium Nov. 7.

Ernie Fields' orchestra making local bow at Happy Hour nitery.

Perry Martin orchestra held over at Hotel Nicollet Minnesota Terrace.

Several hotel supper clubs charging $1.50 and $2 covers on Saturday football nights, first time in years.

With only one week left to go, Universal here holding first place nationally in Nate Blumberg Testimonial drive.

Bennie Berger entertained managers and employees at dinner dance at Variety club during circuit convention here.

Mexico City

Rene and Rosita, who danced in the U. S. for years, now at the Venus night spot.

Lupe Velez laid up with pneumonia, and production held up on her Mexican pic.

Paul Meers and Andree Poupan dancing at the Frolics for an unlimited engagement.

Staging special shows, Mex City theatres raised $150,000 for victims of Mazatlan hurricane.

Overflow crowd at Ciros for the second annual Turf Club frolic, on eve of opening of racing season here.

Healy and Mack, acros with many U. S. circuses and stage units, now with Paco Miller's vaudeville unit touring the provinces.

Betty Kirk, foreign correspondent and writer of several books on Mexico, headed for the states to get married to Francis Boyer of Plymouth, Okla.

George Brent teamed up with Nancy Torres, Mexican actress, as witnesses for wedding of Pepe Pulido and Elba Munguia of the Mex film colony.

A new Argentine picture company, Cinematografico Inter-Americano, has opened an office here and is preparing to make films here in Mexico.

Irene Dunne in from Hollywood with her husband, Dr. Francis Griffin, for two weeks. They were accompanied by Jules Stein, president of Music Corp. of America.

Everett Hoaglund's orch played at the 'white tie' annual reception at the foreign ministry. It was the second time a U. S. band played for such a function. Hoaglund has been at Ciros for 11 months.

Pittsburgh

By Hal Cohen

Ned Alvord in town beating the drums for 'Sons o' Fun.'

June Walls has given up modeling and will stick to cafe singing.

Black market scotch in this district bringing as high as $110 a case.

Marjorie McCann, of WWSW, doing lead in Playhouse's next show, 'Post Road.'

Golden Pair return to Tony Conforti's spot for their annual visit next Monday (8).

Skippy Strahl, 17-year-old maestro, switching his dance band from hot to sweet swing.

Maurice Spitalny's option at William Penn Hotel's Terrace Room taken up through Dec. 11.

Margaret Daum flew back to home town to sing at United War Fund campaign luncheon.

Dorothy O'Connor back in the local American Theatre Society subscription office helping out.

Ladies Theatrical Club tossed a farewell party for Mrs. Tony Stern before her departure for Cleveland.

Anne Ford, publicity director for Little, Brown, publishers, and former Theatre Guild p.a., in town on book business.

Elaine Beverly did m.c. chores at Terrace Room for several performances when Maurice Spitalny went down with a fever.

Radio Reviews

Continued from page 30

Michaels' 'Charlie' symbolized the wartime experiences of the average boy fighting for democracy. His aspirations, army life and death in action were graphically presented.

'The Man Behind the Gun' was an unusually absorbing and provocative show Saturday night (30) on CBS. Although the dramatized commercial detracted from the regular portion of the program, since it was so similar in style, the 'Dive Bomber With a Dilemma' story was one of the most thought-stirring of the entire series. Unlike so many previous 'Man Behind the Gun' broadcasts, this was a yarn based on development of character, not depending entirely on will-he-get-back-alive suspense. It was played with eloquent understatement by Myron McCormick in the lead, supported by Larry Haines, Frank Lovejoy and Elizabeth Reller. The script, including a stronger-than-customary closing pitch for listener participation in the war, was written by Sgt. Arthur Laurents and directed by Bill Robson.

Oscar Levant's 'insulting' routine with Louella O. Parsons, the Hearst film columnist, on 'Society of Lower Basin Street' this past Sunday was almost kidding-on-the-scare. The 'Information Please' kid gave Lolly a terrific workout as to her column, etc.

Film Toppers Set to Testify

Continued from page 6

previous statement by Browne that he had never read it, either.

Browne's appearances on the stand were devoted chiefly to his dealings with the Chicago mob and with various producers, especially Schenck and Barney Balaban. With one exception, Browne proved a ready talker, polite and cooperative. The exception came on Thursday (28) when Murray attempted to make him say that he, Browne, was laying the groundwork for further shakedowns by introducing Bioff to Schenck since this meeting took place after the $20,000 deal with Balaban had already been consummated.

Browne Defies Murray On Skullduggery Count

When Browne could no longer stand Murray's boring-in attack, his face turned pale and he half-rose in his seat and pointed an accusing finger at the lawyer. 'I know what you're trying to plant in my mind, Mr. Murray,' he said, hotly. 'You are trying to get me to say did I have any skullduggery in mind as far as Bioff and Schenck were concerned when I presented Bioff to Schenck.' Browne defied Murray to make him say it. Then, wilting he turned and apologized to the judge, who allowed the outburst to stand on the record.

But Murray persisted and drew from Browne statements that he indulged in 'skullduggery' soon after the Bioff-Schenck introduction, and also before it. Murray, who had constantly tried to prove Browne a liar, thereupon shot back at him, 'And are you up to skullduggery even now?' Browne smiled sadly, and said, 'Hardly.'

The rest of Thursday's testimony by Browne revolved around numerous union, financial and gangster matters. Browne could not remember pledging himself to 'bend over backwards' rather than 'make things unpleasant for the employers.' The witness declared that Louis (Lepke) Buchalter was 'interested' in Harry Sherman's election as secretary-treasurer at the IATSE 1934 convention and that Sherman 'made this request of me himself.'

Absolves Schenck

Browne denied there was any Schenck influence on the IA's reentry into the Basic Agreement, and said he, Browne, was determined to get studio contracts for the IA with or without the Basic Agreement and despite opposition from William Hutcheson at the carpenters' union. Thursday's session was cut short in the afternoon when Browne was unable to reappear because of stomach distress.'

Testimony by Browne on Wednesday (27) was split between Kostelanetz and Murray. Under the attorney general's ministrations, Browne repeatedly recalled seeing various of the defendants at meetings in Chicago and elsewhere.

Browne also described how Bioff called a strike on the Columbia lot when this company failed to pay its stipulated $25,000 shakedown, and revealed that the 'legitimate' excuse used was 'trouble with the makeup artists.'

'The outfit' and Bioff decided, in 1938, that unfavorable publicity was making it necessary for Bioff to resign from the IA, Browne testified. When Willie did resign, he received a year's salary. The IA executive board and Browne then discussed the resignation and 'it was understood that Bioff was to remain in the same capacity but not officially,' Browne declared.

The Actors Union in 1939

Browne outlined the Four-A situation prevailing in 1939, with Equity hot on the trail of Ralph Whitehead. He testified that Whitehead asked for a charter from the IA, and was granted it after Browne had consulted Bioff, AFL lawyer Joseph Padway and Nick Circella (Dean). The last was enthusiastic, Browne said, declaring 'my people would like to get hold of that union.' Browne further detailed the AFL convention fight over the Whitehead charter, and Bioff's subsequent demand that the charter be revoked even while Circella demanded it be retained.

The ex-IA president told how Harry Beatty, of Local 110, Chicago, brought him $28,000 'commission' money garnered through the disguised Aller & Smith raw film deal. Browne said he kept his own rake-off and gave the rest to Paul DeLucia to distribute among the mobsters. 'This is part of the money we're getting from that film setup,' Browne said he told DeLucia. Brown also testified how Charles Gice worried whether Bioff would 'stand up' or 'squawk' following his indictment in 1941.

Murray's cross-examination of Browne quickly established that the Browne-Bioff combination was a going concern in 1932, before there was any connection with 'the outfit.' Browne took up with Bioff, he said, because Willie was 'rather a nimble-witted, aggressive fellow.' Bioff's activities—Willie was burning butcher-shops in these days—gave him no concern, he said, and neither did the fact that Bioff used an alias.

Browne declared that of all the film figures he dealt with, he threatened only Balaban, but insisted Balaban himself made the original $20,000 shakedown offer. He described how Balaban visited him in a Chicago hospital and, at first, offered him $150 weekly. He quoted Balaban as saying, 'Certainly you are not doing better than the rest of the fellows. Why don't you let me do like we do with the other people, for instance Malloy. I can give you $150 a week and we can forget about it.'

Tom Malloy's 'Deal'

Tom Malloy, now dead, was then the business agent of Local 110. Browne said he had no direct knowledge that Balaban was paying Malloy $1,000 for every second man taken out of a B&K projection booth, but had heard of it. He admitted, however, that the deal he subsequently made with Balaban was 'precisely the same' as with Malloy. He said there was no doubt in his mind that Balaban was offering, and he was accepting, a bribe. This piece of testimony was important to lawyer Murray, who is attempting to prove that industry men bribed Browne and Bioff in their own financial interest.

Querying Browne on his dealings with Schenck, Murray drew the admission that Browne had 'been delivered many, many times.' Browne also admitted that the Schenck negotiations resulted in a wage cut for Local 306, Murray contending this ran to 40%.

In describing his talks with Schenck, Browne said, 'There wasn't any great 'plot' about the whole thing. Mr. Schenck is a very practical man. I used to think I was, too. We didn't box around.' He conceded that his deal with Schenck, which brought about a wage reduction for 306, was 'unprecedented.' Maintaining that he worked with Schenck because he was worried that 306 would fail should it go on strike, he nevertheless remarked that the $150,000 shakedown from Warners, RKO and Loew's served as 'an added starter' in his mind.

Walsh, Holmden, Others Subpoenaed to Trial

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, former v.p. who succeeded George E. Browne when latter was deposed, and Harland Holmden, veteran v.p. of the IATSE, together with others have been subpoenaed to appear Nov. 12 in Federal court, where the seven 'boys from Chicago' and Louis Kaufman, biz agent of the Newark operators union, are on trial on shakedowns during the Browne-Bioff regime, it is understood.

Subpoenas were obtained by James D. C. Murray, who represents two of the boys,' Ralph Pierce and Louis Campagna, but is generally carrying the ball on defense for the others as well. Though admitting 40 subpoenas had been issued by him, Murray refuses to confirm they include Walsh and Holmden.

In addition to Walsh and Holmden, various former and present members of IATSE locals, including stagehands and operators, who were delegates to IA conventions during Browne's presidency, have been subpoenaed, it is reported.

Grenet, Cuban Composer, Staging Operetta in Mex

Mexico City, Oct. 26.

Eliseo Grenet, composer of many Cuban hit tunes, is in Mexico City to stage an operetta which will star George Negrete, Mexican film and stage star.

Grenet's 'Mama Inez,' in 1926, was a U.S. hit. Other hits by Grenet were 'La Conga,' 'El Maraquero' and 'Lamento Esclavo.'

Showmen—

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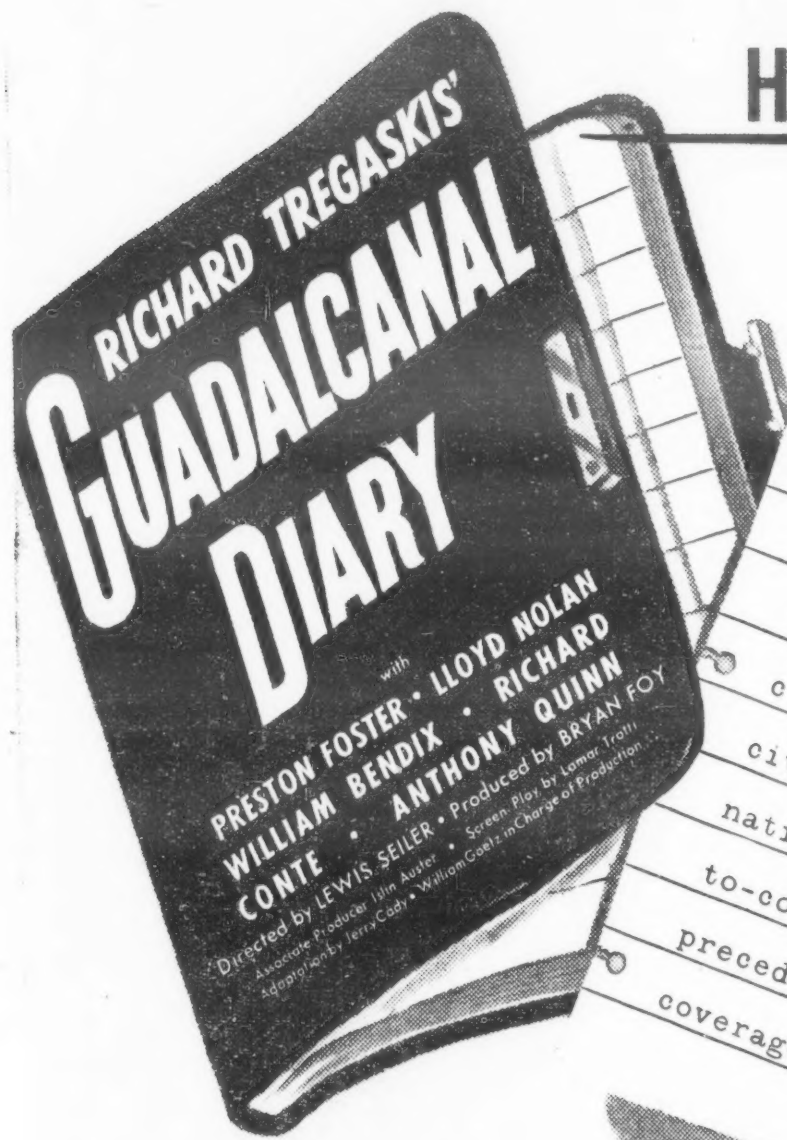

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